NOUVEAU BOHO

They're B-a-a-ck: Spring Has That Dread '70s Look

By Michael Gross

THE ART OF DYING

A Better Way for Those Who Will Never Recover?

By Marilyn Webb

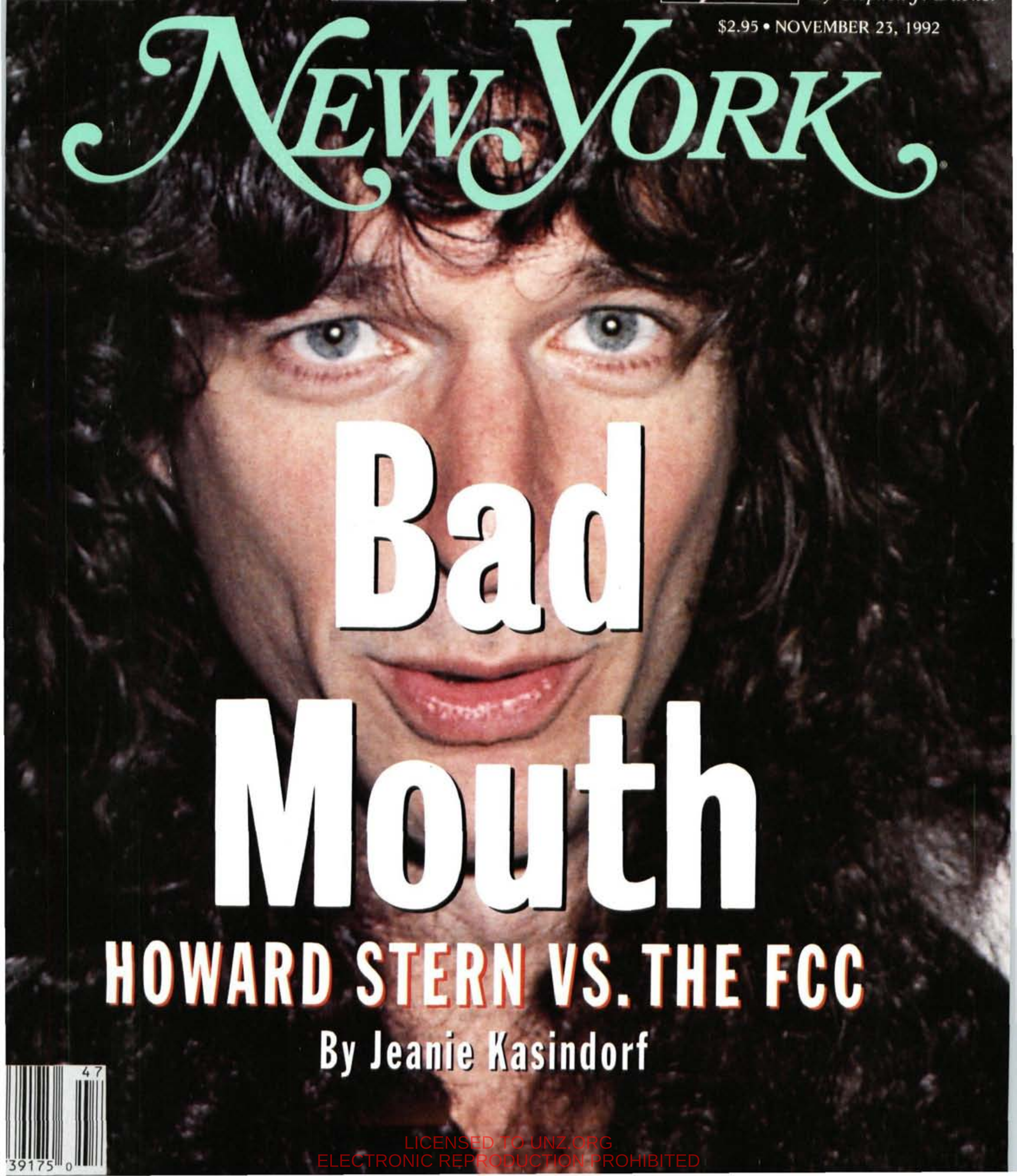
WHERE IS SHAI FHIMA?

The Search for A Missing Bar Mitzvah Boy

By Stephen J. Dubner

$2.95 • NOVEMBER 23, 1992

NEW YORK

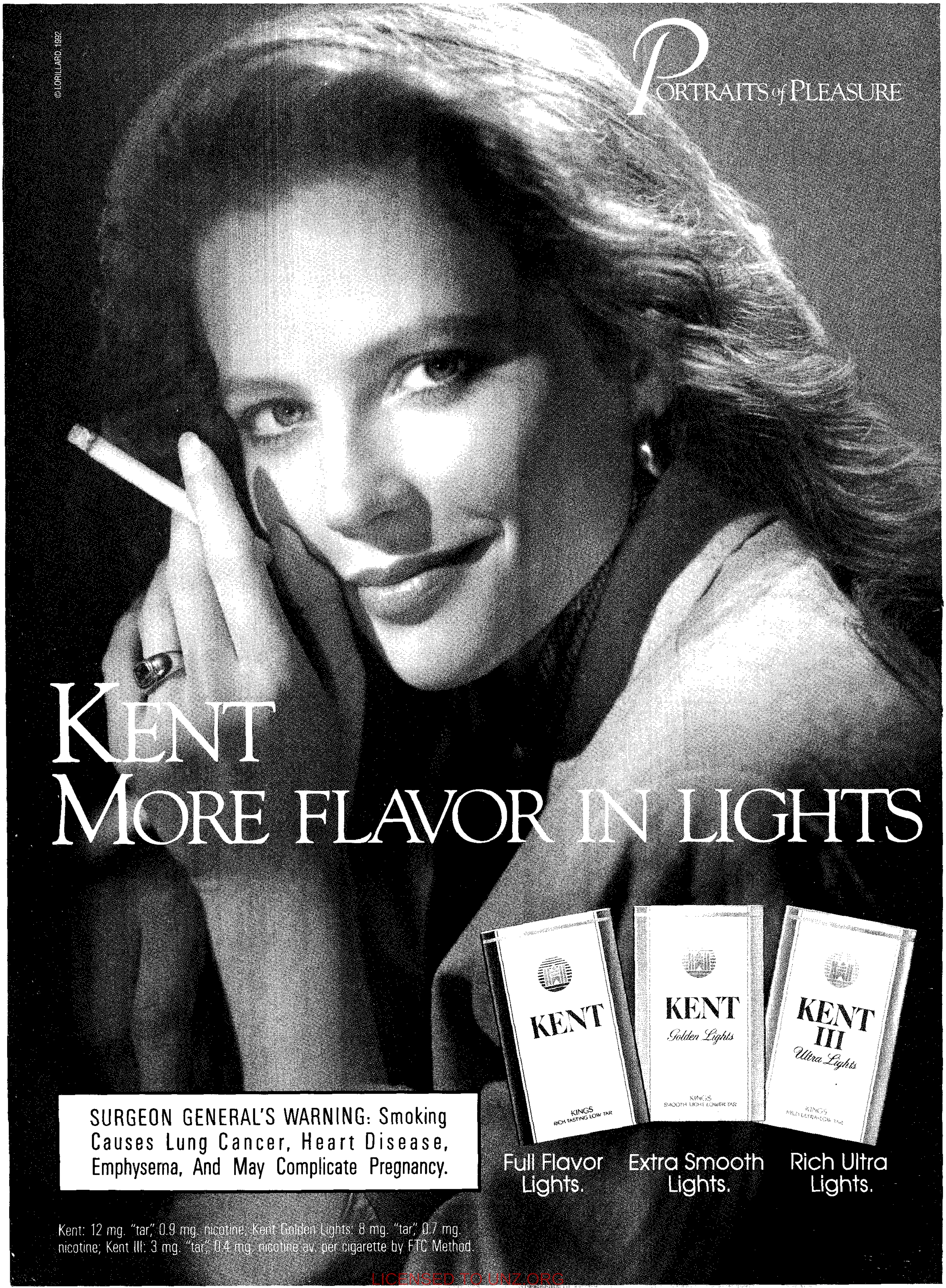


Bad Mouth

HOWARD STERN VS. THE FCC

By Jeanie Kasindorf

© LORILLARD 1992


PORTRAITS of PLEASURE
KENT
MORE FLAVOR IN LIGHTS
KENT
KINGS
RICH TASTING LOW TAR
KENT
Golden Lights
KINGS
SMOOTH LIGHT LOWER TAR
KENT
III
Ultra Lights
KINGS
Full Flavor Lights.
Extra Smooth Lights.
Rich Ultra Lights.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

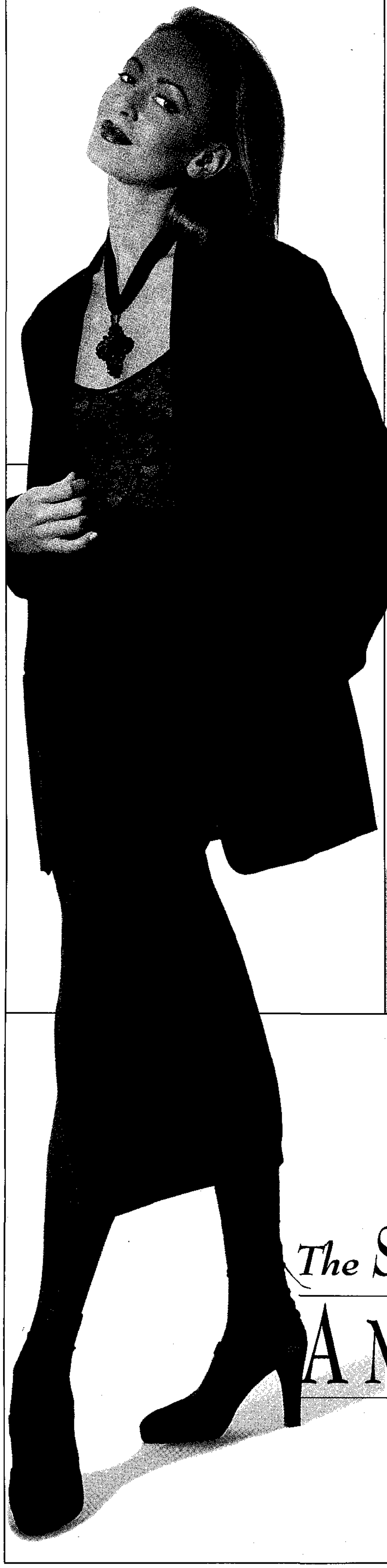
Kent: 12 mg. "tar," 0.9 mg. nicotine; Kent Golden Lights: 8 mg. "tar," 0.7 mg. nicotine; Kent III: 3 mg. "tar," 0.4 mg. nicotine av. per cigarette by FTC Method.

our clothes.
our store.
your kids.

macy kids
baby doll
dress, $28

MACY
KIDS
▲●◆■■

red or blue plaid for sizes 4-16. exclusively at macy's.
call macy's by appointment 212-560-4181. outside n.y. 1-800-343-0121.



The SIGNATURE of AMERICAN STYLE

When long over long is this revealing we always take a stance. Jacket, 395.00 skirt, 225.00 wool crêpe, 4 to 14. Bodysuit, nylon-Lycra® spandex, S,M,L, 135.00 DKNY Clothing by Donna Karan. Fifth Avenue & selected stores. Red Rose Service Personal Shopping, 1-800-348-6940

CONTENTS

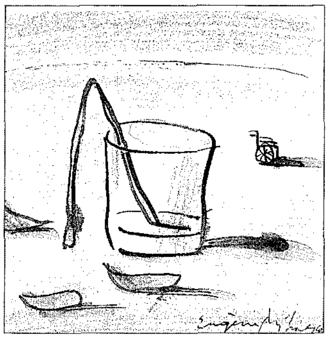
38 Bad Mouth

BY JEANIE KASINDORF

That Howard Stern! He says the darnedest things. To millions of people. His morning spiel—the locker room of the airwaves—is a long, raunchy wake-up call. But has he moved from irreverence to obscenity? Because of him, the FCC fined a station $105,000, and may do the same to three others. Meanwhile, Stern (left, as "Fartman," with Luke Perry) dares you to listen.

46 The Art of Dying

BY MARILYN WEBB



Go gently. Awful as it is to lose someone you love, death needn't be a terrifying experience. Of course, the idea of "death with dignity" isn't new. But "natural dying" is. Instead of worrying about when to pull the plug, it stresses comfort, aesthetics, humanism. "Like birthing," says a hospice nurse, "dying can be an opportunity for the whole family to share positive experiences rather than only sadness, pain, and loss." Here's how.

54 The Vanishing

BY STEPHEN J. DUBNER

DETECTIVE BUREAU PHOTOGRAPHIC UNIT
POLICE DEPARTMENT CITY OF NEW YORK
PLEASE POST IN A CONSPICUOUS PLACE
WANTED
MISSING
POSSIBLY KIDNAPPED

In February, Shai Fhima was bar mitzvahed. Rabbi Schlomo Helbrans presided at the ceremony; under Helbrans's tutelage, Fhima had become deeply religious. A few weeks later, he disappeared. The police moved in, arresting Helbrans on April 9. But the arrest was voided, and he was released immediately. The U.S. Attorney and the FBI are on the case—but the Fhimas are still without a son.

62 Fashion: A Day at the Races

BY MARTHA BAKER

Here are the clothes to float your boat. Straight from Cambridge, Massachusetts, Martha Baker dresses the Head of the Charles Regatta. The winners? Denim, pullovers, and a wool-melton blazer.

DEPARTMENTS

16 THE CUTTING EDGE

By Michael Gross

Hip-huggers, platform shoes—here come the seventies.

20 CITYSIDE

By Michael Daly

Get rich quick with the city's Finest.

22 THE BOTTOM LINE

By Christopher Byron

President-elect Clinton's first mistake is a lollapalooza.

26 MEDIA

By Edwin Diamond

How the press will play Clinton's White House.

28 ON MADISON AVENUE

By Bernice Kanner

Somewhere out there is a deodorant just for you.

85 THE UNDERGROUND GOURMET

By Fran Schumer

A SoHo surprise: low-cost, high-class pasta; pizza *divina.*

THE ARTS

70 MOVIES

By David Denby

Malcolm X is worth all the hype.

72 MUSIC

By Peter G. Davis

Messiaen and the Philharmonic make music together.

74 ART

By Kay Larson

She may not be a star, but Agnes Martin still shines.

76 BOOKS

By Rhoda Koenig

The woman who sold her soul to the Nazis.

81 TELEVISION

By John Leonard

Terrors tiny (Capote) and great (Stalin).

83 THEATER

By John Simon

Seeing *Solitary Confinement* is like doing hard labor.

MISCELLANY

Letters 8
Intelligencer 13
Fast Track 30
Hot Line 35
Best Bets 66
Sales & Bargains 86
***Cue* Listings** 88
***New York* Competition,** *by Mary Ann Madden* 132
London *Times* Crossword 134
***Cue* Crossword,** *by Maura B. Jacobson* 134
Classifieds 121

Cover: Photograph by Robin Platzer/Twin Images.
Top: left photo by Charles Gerli, center illustration by Eugene Mihaesco, right photo by James Hamilton.

NOVEMBER 23, 1992—VOL. 25, NO. 46. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1992 by K-III Magazine Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

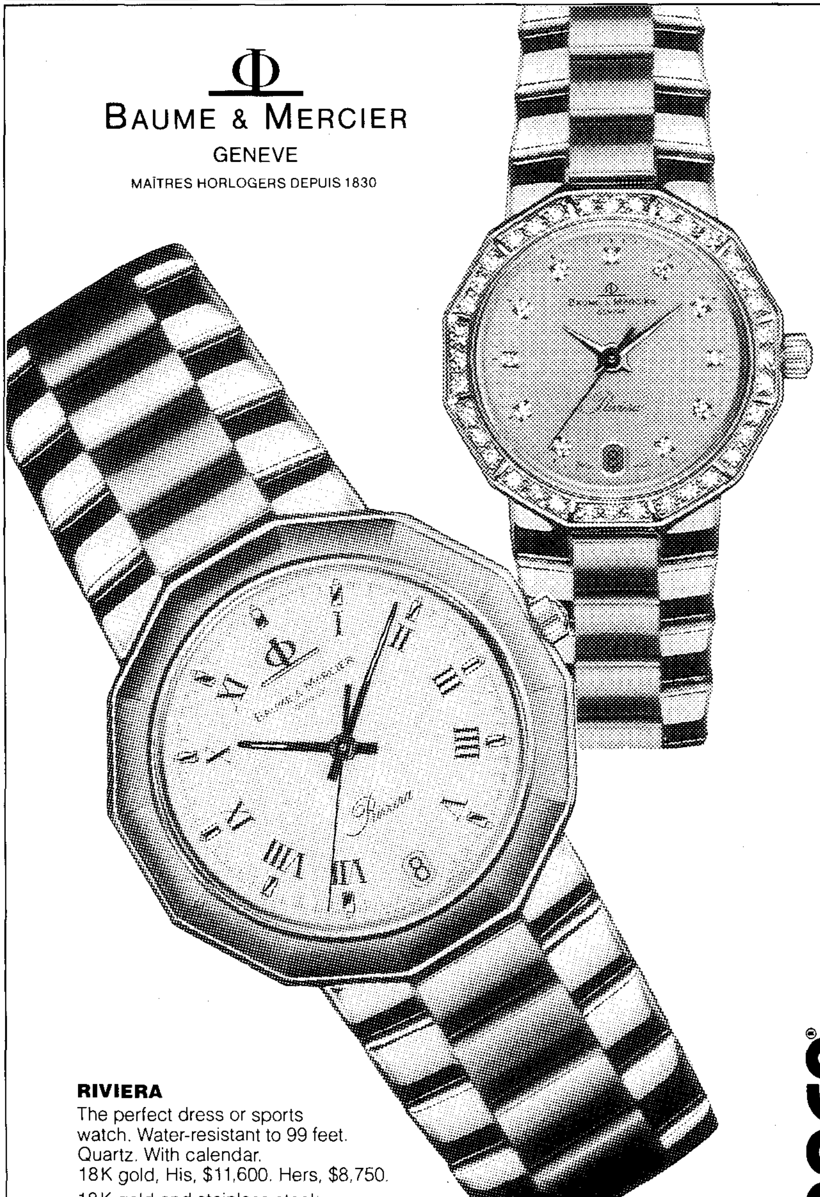
Photographs: top left, Frank Micelotta/Outline; center bottom, Charles Gerli; right, David Lee/Warner Bros. Illustration by Eugene Mihaesco.

TOURNEAU
An Extraordinary Collection
The Best of Times
Sale

Shop At Home...

Call for your complimentary catalogues featuring all the latest styles (many not available anywhere else), the famous names you know, in all the price ranges you want most, plus details about Tourneau's new 24 month interest free Club Plan. **1-800-348-3332**

BAUME & MERCIER
GENEVE
MAÎTRES HORLOGERS DEPUIS 1830



RIVIERA
The perfect dress or sports watch. Water-resistant to 99 feet. Quartz. With calendar.
18K gold, His, $11,600. Hers, $8,750.
18K gold and stainless steel, His, $3,100. Hers, $2,600.
Ladies model shown in 18K gold with diamond dial and diamond bezel, $11,350.
Also available in 18K gold and stainless steel, $4,900.

Watches enlarged to show detail.

TOURNEAU CORNER®
NEW YORK • PALM BEACH
BAL HARBOUR • GENEVA

NEW YORK ☐ MADISON AVENUE & 52ND ST. ☐ MADISON AVE. & 59TH ST. ☐ SEVENTH AVE & 34TH ST.
FLORIDA ☐ PALM BEACH, WORTH AVE. ☐ BAL HARBOUR, BAL HARBOUR SHOPS
CORPORATE GIFT DIVISION 1-800-424-3113 SHOP AT HOME: **(212)758-6234 / 1-800-348-3332**

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Peter Herbst

Design Director
Robert Best

Assistant Managing Editors
Tony Fuller, Deborah Harkins
Photography Director
Jordan Schaps
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamond
Gael Greene, Michael Gross, Pete Hamill, Peter Hellman
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Gillian Duffy, Bob Ickes, Melissa Morgan**
Edith Newhall, Robin Raisfeld, Christopher Smith
Assistant Editors: ***Elizabeth Allen, Stephen Dubner***
Phoebe Eaton, Claire Perrault
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Joanne Chen, Eileen Clarke, Jan Gelman
Kate O'Hara, Robert Patronite
Whitney Scott, Norman Vanamee, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Associate Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Altorfer**
Art Department Manager: **Leah Weston**
Art Staff: **Steven Davis**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Publisher
Richard Kinsler

Advertising Director
Beth Fuchs Brenner
Business Director: **Betsy Cronen**
Advertising Manager: **Alan Katz**
Director, Special Sections and International Travel: **Jacqueline Johnson**
Beverage Advertising Manager: **Judith R. Fields**
Sales Representatives
Denise Fierro, Laura Henschel, Mitchell Kreuch, Mary K. McCarty
Alison Pollard, Tina Gitlin Price, Jill Seelig, Sarah Vaden, Hilary Van Kleeck
Staff: **Karen Botte, Amanda Brokaw, Lillian Ciulla, Lisa Cohen**
Patricia Considine, Sasha Mayoras, Melinda Stege, Nina Tiger
Advertising Coordinators: **Eleanor Huang, Sharon Y. Quinn**
Chicago Manager: **Jerry Brennan, 312-222-5600**
Detroit Manager: **Liz Holowaty, 313-353-2537**
California: **SD Media, 310-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
Texas: **Tierney & Company, Inc., 214-960-2883**
France: **Marilyn Winters** Canada: **Chris Brown**
Italy: **Carla Villa** Mexico: **Towmar** Hong Kong: **Pamela Choy**

Marketing Director
Beverly Hood Allen
Promotion Art Director: **Laurie Berger**
Director, Special Advertising Sections: **Allan Horing**
Promotion Manager: **Gerry Napoli**
Merchandising Manager: **Patty Nasey**
Associate Merchandising Manager: **Kimberly Styler**
Special Projects Manager: **John Kempa**
Senior Designer: **Brenda Lee**
Promotion Coordinator: **Amy Asch**

Research Director
Eileen Ronan
Senior Research Analyst: **Karen Norberg**
Research Assistant: **LuAnn O'Rourke**

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **Walston C. Bobb-Semple Jr., Frances Carver**

Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Iris Agar, Mark Bristow, Kendra Callahan**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Greta Turken, Gaye Whyte**

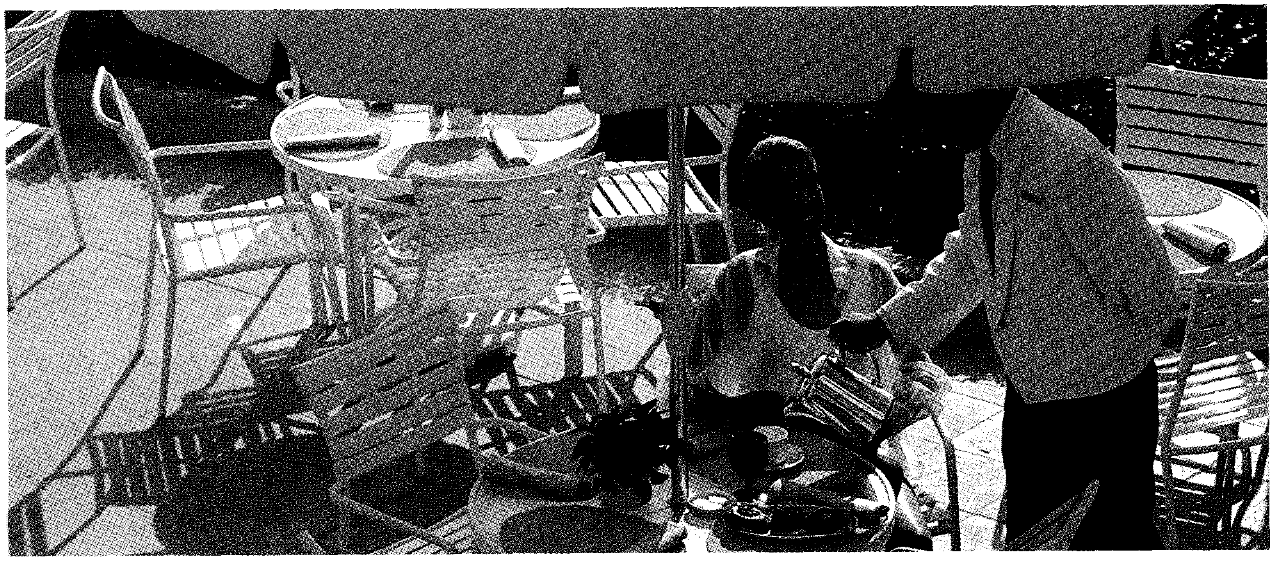
Circulation Director: **Craig Reynolds**
Associate Circulation Director, Marketing: **Amy V. Lem**
Associate Circulation Director, Planning: **Charles Lung**
Managers: **Iris S. Blumenthal, John L. Brown, Barbara E. Wilck**
Special Projects: **Melissa A. Grossman**

Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Patricia Hsu, Sandra Rabeno, Jeffrey Wallace, CPA**
A.P. Supervisor: **Antoinette Brody**
Collections Manager: **Patricia Adiletta**
Financial Services Coordinator: **Deborah L. Toney**
Staff: **Barbara Broughman, Blanca Coronado**
Lori Dictrow, Patricia Smith

Office Services Manager: **Mary Ann McCarthy**
Benefits Coordinator: **Mary O'Connor**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Venus Brown, Esther Gillyard, Priscilla Hood**
John Mabra, Rodney Madden, Joseph Markfelder
George Pogue, Erik Rodriguez, Virginia Spraggins, Sarah Wigfall

K-III Magazines
Chairman: **William F. Reilly** President: **Harry A. McQuillen** Vice-Chairman: **Charles G. McCurdy** Vice-Chairman: **Beverly C. Chell** Executive Vice-President: **Richard R. Hawkes** Vice-President, Finance: **Christina B. Wagner** Vice-President and Controller: **Linda C. Jenkins** Vice-President: **Curtis A. Thompson** Vice-President: **Douglas P. Miscoll** Vice-President, Circulation: **Brian T. Beckwith** Vice-President, Manufacturing: **Edward J. Egan** Vice-President, Group Sales: **Nan L. Elmore** Vice-President, Information Systems: **Barry Mechanic** Director, Corporate Research: **Kenneth Meltaner**

THIS WINTER, SURROUND YOURSELF WITH WARMTH. AND OUR WEATHER ISN'T BAD EITHER.



Uncompromising personal service. A dazzling, secluded stretch of the Gulf of Mexico. A perfect 78 degrees.

It could only be one place The Ritz-Carlton, Naples, an unrivaled retreat from winter.

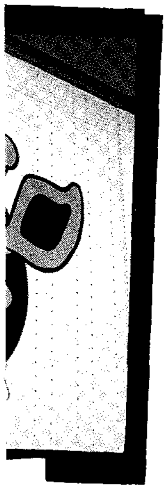
Enjoy spacious guest rooms overlooking the Gulf. The finest dining. Superb tennis and championship golf nearby. Please phone 800-241-3333, 813-598-3300 or your travel professional. And start a warming trend of your own.

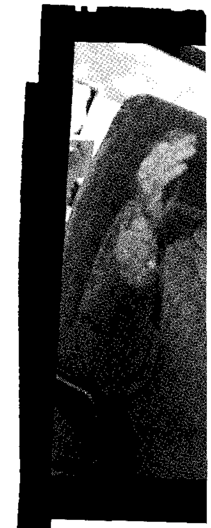
THE RITZ-CARLTON®
NAPLES

one of The Leading Hotels of the World®

Do you know me?®

©1992 American Express Travel Related Services Company, Inc.





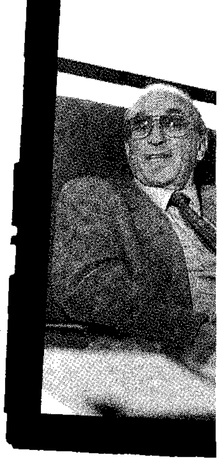
Children have become so sophisticated. Today's five-year-olds always want the next big thing—and it always has to be more and more complicated. They come along and they say, "I gotta have." "If I don't get, I will die." They are our salespeople and their grandparents are our best customers. They can refuse their child anything—they can refuse a grandchild nothing.

> “Five-year-olds make ruthless customers.”

We now sell virtually the same toys all over the world. So it stands to reason, if all these kids are playing with the same toys, how could they ever possibly fight with each other? There's a common thread about how they grow up and what they play with. I think that's terrific. It makes for one world.

I love to visit our stores and listen to our customers—just to find out what they want. I was on a trip last week and I probably spent $50 out of my pocket. That's because everything works with the American Express® Card. Hotels, restaurants, car rentals—they all accept the Card. So I don't have to walk around with much money in my pocket. And it's a great record of my trip.

Charles Lazarus
C.E.O. & Founder, Toys “R” Us



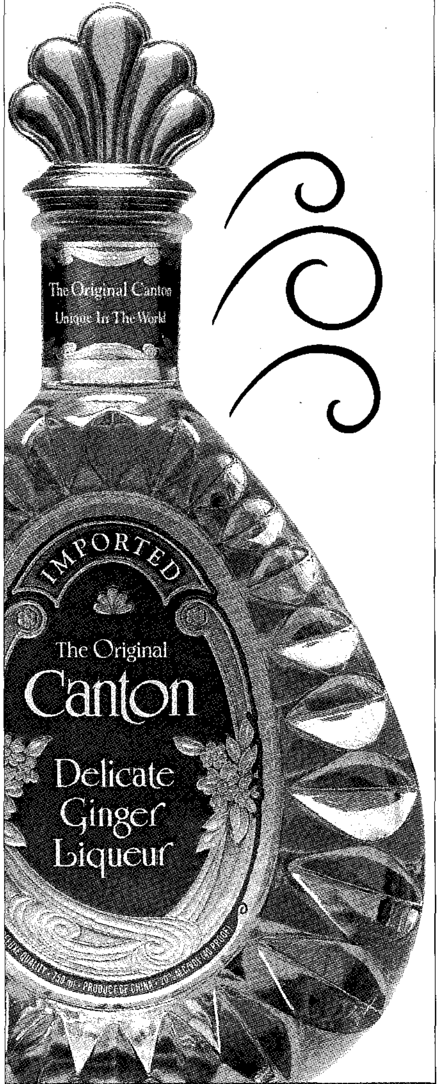
AMERICAN EXPRESS
3712
95006
CHARLES LAZARUS

AMERICAN EXPRESS
3712
95006
CHARLES LAZARUS

Don't Leave Home Without It.®

The Original Canton
Delicate Ginger Liqueur

At long last this delicate ginger liqueur is available in America. Created centuries ago for the rulers of old Canton who treasured the value of ginger. It is made from six varieties of ginger harmonized with a touch of gentle herbs and ginseng. Blended with the finest spirits and rich brandy. Rounded with honey. A delicate liqueur capturing all the goodness of old China.



Call 1 (800)-854-7092 for our recipe book.
Imported by World Ltd., Phila., PA 20% ALC/VOL (40 Proof)

LETTERS

Where Angels Fear to Tread

IT'S REALLY VERY SAD (AND EQUALLY PUZZLING) that the people of Washington Heights chose to put their loyalty behind Jose "Kiko" Garcia, a convicted drug dealer who was probably selling cocaine to their children, rather than behind the cops who put their lives on the line every day to protect them ["The Cop and the Riot," by Peter Hellman, November 2]. I would sincerely like to thank Officer Michael O'Keefe and all the guys in his squad, Local Motion, for doing a job not too many other people have the guts to do. As a law-abiding citizen who is greatly disturbed by the increase in drug-related crime, I appreciate the fact that these guys are out there fighting what seems to be a losing battle.

Wendy J. Painter
Jersey City, N.J.

OFFICER O'KEEFE DESERVED TO BE ON YOUR cover.

Charles Blatt
Staten Island

WHAT A SICK WORLD WE LIVE IN, WHERE A no-good, drug-dealing criminal is declared a saint while an honest, hardworking cop is lambasted for having protected both himself and the community. There are many hardworking whites, blacks, Asians, and Dominicans in legitimate professions who are still waiting for invitations to Gracie Mansion.

Name withheld
Manhattan

Walls Has Ears

JEANNETTE WALLS'S NOVEMBER 16 COLUMN about the "Styles of the Times" section ["Hot Type: 'Styles' Victims"] quoted me as saying that the New York *Times* was "doing something right" to alienate its older white male readers. This is not true, as Walls was repeatedly told. If people she spoke to said otherwise, they are simply mistaken. The *Times* never seeks to alienate any of its readers. It would not be one of the nation's largest daily newspapers if it did. Rather, it meets the needs of many readers by offering a wide range of subjects and approaches to reporting the news. Our readers decide every day which sections they prefer and choose which stories they'll read in those sections. Indeed, one of the joys of producing a newspaper of such breadth is precisely that we can appeal to new readers without alienating traditional ones, regardless of age, race, or gender. That's one reason "Styles of the Times" has added more value to the New York *Times.*

Arthur Sulzberger Jr.
Publisher
The New York *Times*

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Jeannette Walls replies: The incident Arthur Sulzberger Jr. is referring to was confirmed by two independent sources. I stand by my story.

Fruit of the Heirloom

THANK YOU FOR PRYING ME OUT OF MY apartment at last. Anitra Brown's guide to heirloom-apple hunting ["Jaunts: Going for the Gold," October 19] inspired me to take my mom up to the Catskills for a fall leaf tour that thrilled us with all the crisp colors and flavors and smells we could handle. No guidebook offered the same thumbnail weekend trip.

Laurel Davis
Manhattan

The Terminated

I READ WITH GREAT INTEREST "HOW TO SURvive Getting Fired," [by Stephen M. Pollan and Mark Levine, September 7] and the letters to the editor about this piece that ran in the October 5 issue. As a veteran of corporate downsizing (I've been terminated twice in the past three years), I'd like to add my opinion to the debate between Deborah Perry Estrin and the article's authors over companies' competency in handling job discontinuations.

I wholeheartedly agree with your writers! Most companies and managers lack the skill and sensitivity necessary for telling an employee, "It's time for you to go." Here's my proof. The first company to terminate me was a major New York–based corporation that decided to eliminate 240 jobs in my division. Rumors had been flying for weeks, but the final word was delivered to all employees in the following manner: On the morning of D day, there was a memo placed facedown on all office chairs. The memo invited us to attend either a 9:30 A.M. or 10 A.M. meeting on some innocuous topic. Before the meet-

Landmark Tavern

A November 16 piece in the "Fast Track" section ["Time for a Change," by Kate O'Hara] noted the passing of the Landmark Tavern. However, we are happy to report that our obituary was premature; the 124-year-old tavern is still open. This incorrect information—obtained from a final proof of the *1993 Zagat Restaurant Survey* provided by the publisher—will not appear in the published version of the survey.

BY APPOINTMENT
TO H.M. THE QUEEN
GOLDSMITHS, SILVERSMITHS
& JEWELLERS
ASPREY PLC
LONDON

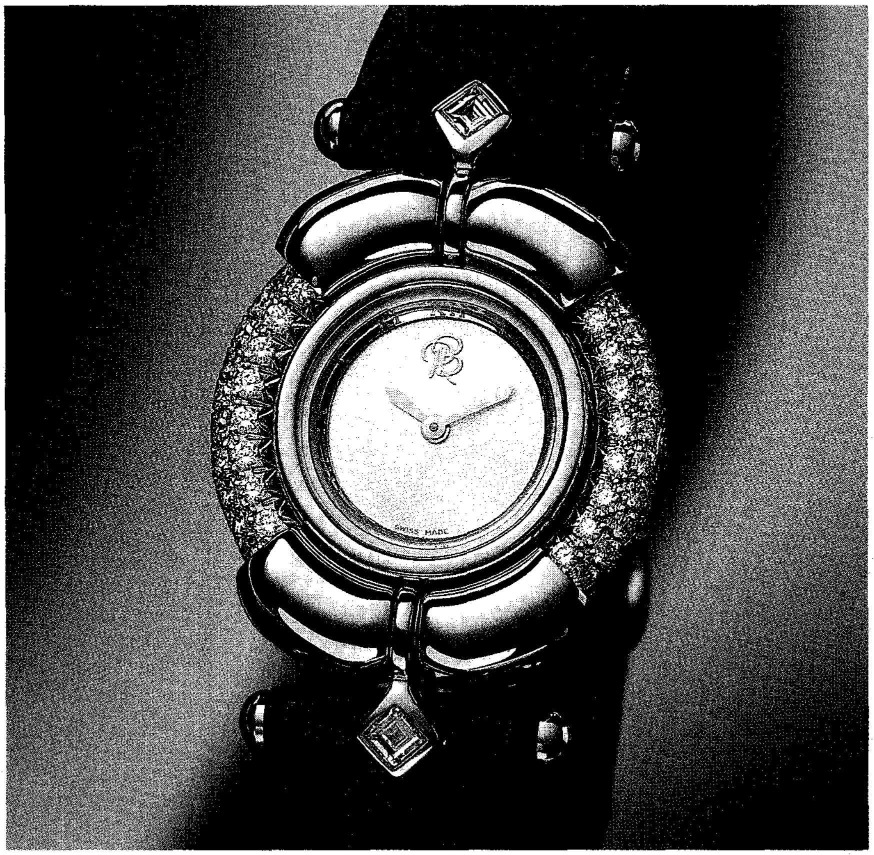
BY APPOINTMENT
TO H.M. QUEEN ELIZABETH
THE QUEEN MOTHER
JEWELLERS
ASPREY PLC
LONDON

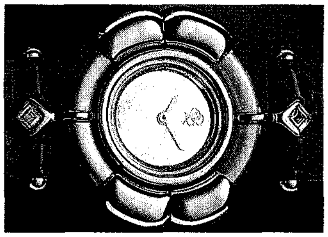
BY APPOINTMENT
TO H.R.H. THE PRINCE OF WALES
JEWELLERS, GOLDSMITHS
& SILVERSMITHS
ASPREY PLC
LONDON

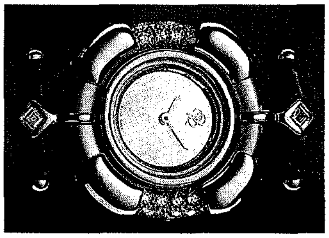
Asprey

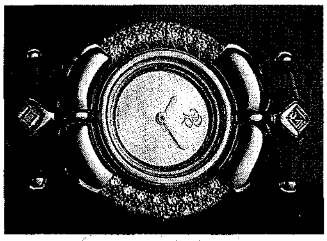
PRESENTS

THE CHRYSALLIS WATCH BY RENÉ BOIVIN, PARIS.




CHRYSALLIS AT LUNCH


CHRYSALLIS AT COCKTAILS


CHRYSALLIS AT DINNER

CREATED BY RENÉ BOIVIN, *the* joaillier of Parisian society, the CHRYSALLIS watch is a singular timepiece with three elegant presentations. The precious gems surrounding the dial may be concealed, partially exposed or fully revealed, as suits the occasion. Select diamonds, sapphires, rubies, emeralds or the combination of your preference. Set in 18-carat gold, they encircle a mother-of-pearl dial and a sapphire crystal. The band, in ostrich or crocodile, is secured with a diamond fastener. Priced from $28,000. To enquire, please call 1-800-883-ASPREY.

725 FIFTH AVENUE AT 56TH STREET, NEW YORK 212.688-1811

Have you been looking all over town for your loved ones?

Why cover every square inch of the city looking for gifts, when you can cover every square inch of the World Financial Center finding them? We have dozens of shops like The Gap, AnnTaylor, and Barneys New York. Along with restaurants and a magnificent Winter Garden. We don't know exactly what gifts you're looking for, but surely they must be around here somewhere.

The World Financial Center
Shopping Galleries

Directions: Subway: #1, R, N to Cortlandt St., A, C, E to Chambers St.; PATH to World Trade Center; Bus: M9, M10, M22 to Vesey or Liberty St. at West St. Holiday hours: Mon.-Wed., Fri., Sat. 10-7, Thurs. 10-8, Sun. Noon-6. For more information call 945-0505.

© 1991 Olympia & York Companies (U.S.A.)

PERFECT PARTIES
PERFECT PRICES
CENTURY cafe
CALL DEBRA
212•398•1988
132 WEST 43RD STREET NEW YORK, N.Y. 10036

LUXE
RESTAURANT LUXE
24 East 21 Street New York NY 10010
PHONE 212 674 7900 FAX 212 505 0857
LUNCH • DINNER
Rick Laakkonen
chef

ings, we all figured out who were the lucky ones and who would be handed severance packages. The time pattern seemed to confirm rumors that all sales-and-marketing professionals were out. Also, a few employees arrived early that morning and tried to sign on to the computer network, only to find out that though some passwords still worked, others had been banished from the system. At our meetings, the official announcement was proclaimed by leaders of the new regime—not one on one with a manager.

The second time I lost my job, my boss slipped me the word in advance despite the fact that her boss had sworn her to secrecy until notification day. The severance package was very skimpy, and, unfortunately, I had to negotiate it with my boss's boss. I professionally laid out the terms I wanted, and he promised to get back to me. But he never did. When I finally commented to my boss about how I was still waiting to hear from her boss, she told me he had no intention of giving me any of the terms I sought. He pulled the same "no response" treatment on another employee, who had worked at the company for seven years and had requested additional terms for his package.

S. E. Cohen
Manhattan

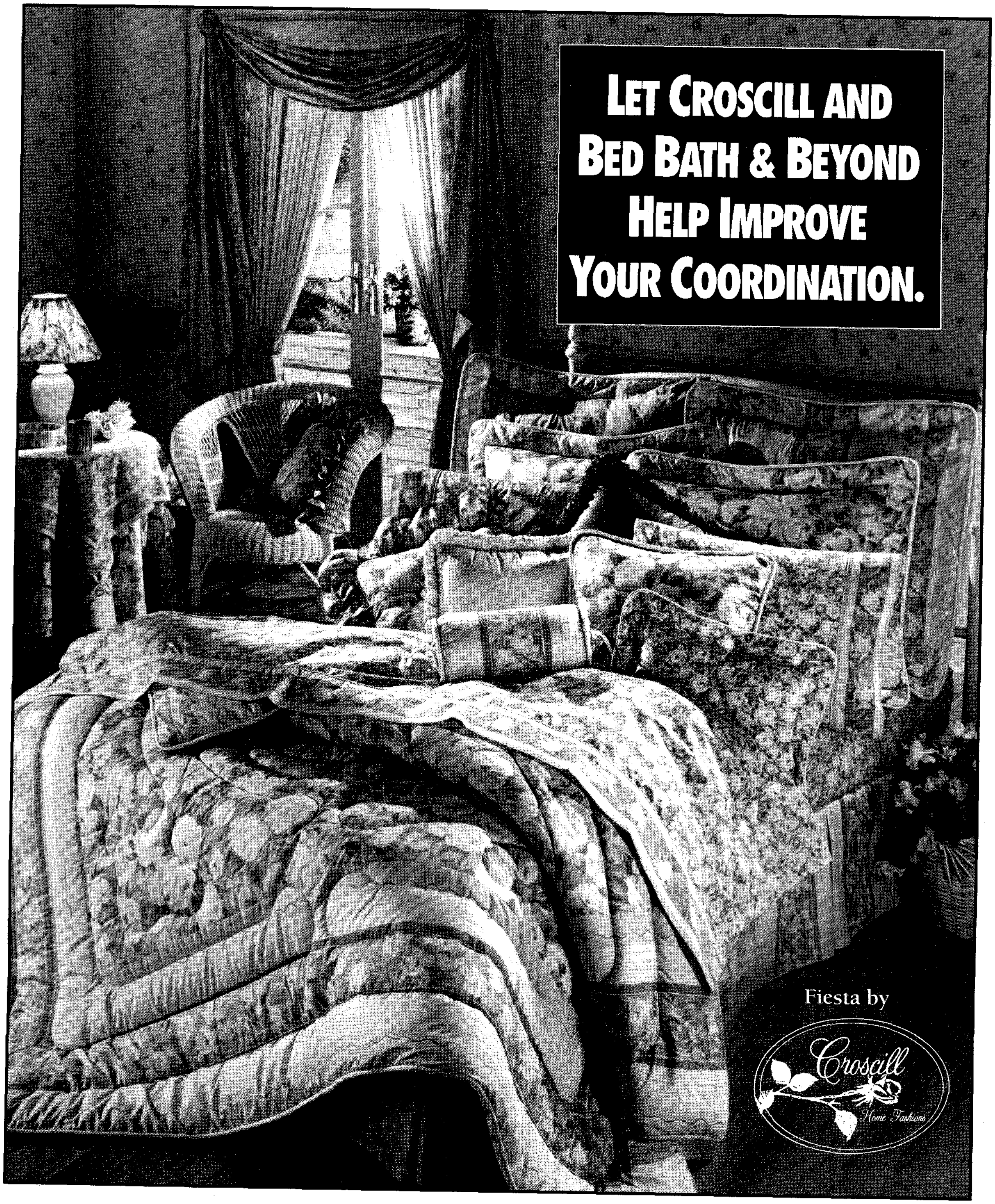
"HOW TO SURVIVE GETTING FIRED" WAS well written and covered many of the problems encountered by those laid off. There are several additional resources that may also be of interest to job-seekers, namely the free or inexpensive support groups that have sprung up around the city in such places as churches, synagogues, and other nonprofit organizations. Also, the New York Public Library has a job-information center on the second floor of the Mid-Manhattan Library, at 455 Fifth Avenue and 40th Street, which has many books, magazines, pamphlets, and a few videos on the job search. The staff has been specially trained, and all the services are free.

Georgia Donati
Head, job-information center
The New York Public Library
Manhattan

Double-Crossing Delancey

IN THE OCTOBER 26 ISSUE, BARBARA COSTIKyan writes about an uptown restaurant that has brought the tastes of the Lower East Side across Delancey ["Best Bets: Blintz of the City"]. Here, she says, you can savor authentic Jewish cuisine. She ends by recommending an egg cream to accompany a sandwich with pastrami or chopped liver. Where was Costikyan brought up? This combination is heresy! Would she top a banana split with sliced kosher pickles?

Mike Yosha
Merrick, N.Y.

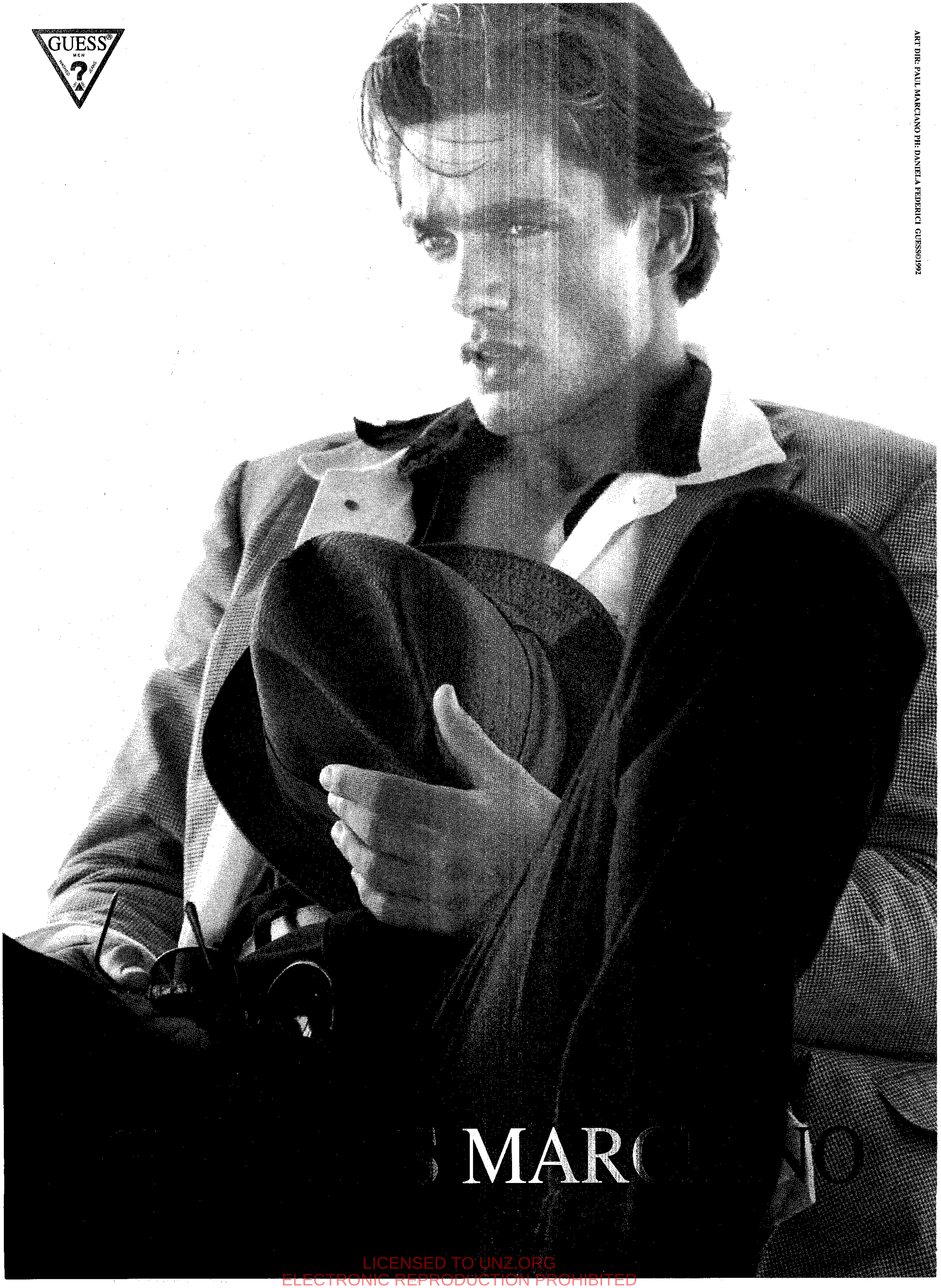


First step, head for the Sheets & Comforter Department at Bed Bath & Beyond. We've got the biggest selection of Croscill totally coordinated room looks. There's more matching going on here than you'd see at a dating service. Pillows, sheets, comforters, curtains. And on and on. But what can't be matched is the size of Bed Bath & Beyond. Dinnerware, glassware, housewares, closet and storage. It's like eleven stores in one. Over 70,000 items for the home, including tons of brand names. And you'll always find everything at or below sale prices, every day.

BED BATH &
BEYOND
Everything on sale every day.

MANHATTAN GRAND OPENING GOING ON NOW. 6th AVENUE FROM 18TH TO 19TH STREETS.

Store Hours: Mon., Thurs. 9:30-8; Tues., Wed., Fri. 9:30-7; Sat. 9:30-6; Sun. 11-6. (212) 255-3550. Other stores in NY: Albany, Cedarhurst, Hartsdale, Huntington Sta., Lake Grove, Spring Valley. In NJ: Cherry Hill, Flemington, Lawrenceville, Paramus, Secaucus, Springfield. In CT: Danbury, Norwalk, Stamford.


GUESS®
MEN
WASHED
JEANS
S MARC NO
ART DIR: PAUL MARCIANO PH: DANIELA FEDERICI GUESS©1992

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

INAUGURAL REDRESS...SECRECY AGENT?...COMIC RELIEF...SIGNED BUT NOT SEALED

PRESIDENT CLINTON TO RISE IN THE EAST

Bill Clinton is planning to reverse a recent Republican tradition. When Ronald Reagan was sworn into office, he created a stir by holding his inauguration on the West Front of the Capitol rather than the East Front, where it had been held. President Bush followed suit.

A Washington insider says Clinton doesn't want to have his ceremony on what some are calling "the Republican side," so he plans to hold his inauguration on the East Front, hoping to establish it as the "Democratic side." Clinton's press office had no comment.

PATTI DAVIS'S *BONDAGE* GETS ALL TIED UP

An old contract has come back to haunt Patti Davis. The daughter of Ronald and Nancy Reagan has agreed to write a novel for Simon & Schuster—for which she will reportedly get $250,000. *The Bondage,* to be edited by Michael Korda, will deal with such themes as lesbianism and sadomasochism.

But executives at Carol Publishing, which brought out Davis's novel *A House of Secrets* in 1991, have thrown a wrench into the deal. Although Davis's relationship with Carol ended badly, she signed a contract with the company in 1990 giving it the right of first refusal on her next book. Carol Publishing head Steven Schragis sent a letter to S&S's lawyers, alerting them to Davis's contractual obligation.

Davis couldn't be reached, and Korda says he can't comment. "I'm confident Simon & Schuster didn't know about the contract," says Schragis. "When we sent them the letter, they asked Patti about it, and she called here, freaked out. She was screaming and barely coherent."

PATTI DAVIS

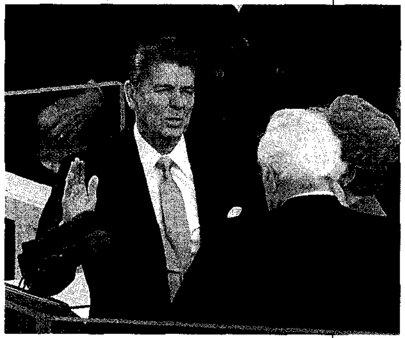
CLOSING THE DOOR ON IRAQGATE

A group of reporters and former top government officials recently held a conference to discuss the U.S. role in supplying arms to Iraq, but someone doesn't want the transcripts of the talks to get out.

Last month, the Carnegie Council on Ethics and International Affairs organized a conference—"Integrity in Government Finance: The U.S. Government and Iraqgate"—in the group's East 64th Street offices. The speakers included former Reagan arms negotiator Frank Gaffney Jr. and former National Security Council staffer Norman Bailey. But a source says that one director of the council, Gloria Stoga, is trying to stop the group from publishing the transcripts. Stoga is married to Alan Stoga, the managing director of the politically connected Kissinger Associates consulting firm.

"[Gloria] Stoga refused to attend the conference, and is saying that if transcripts are distributed, it will be libelous to government officials," says the source. "She was especially emphatic after she took the transcripts home over the weekend."

"I don't know anything about it," said Gloria Stoga, who then got off the phone and wouldn't answer subsequent calls. Alan Stoga denied that his wife doesn't want the conference transcripts distributed, but added, "I'm not going to comment on my wife's and my conversations. I consider those privileged."



REAGAN'S 1981 INAUGURATION

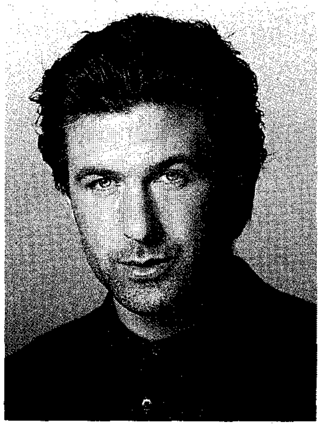
BALDWIN MAY BE BRUCE ON BROADWAY

Lenny may be coming back to Broadway, with Alec Baldwin in the lead. A source says *Malcolm X* producer Marvin Worth, who did the 1971 award-winning play and 1974 movie based on the life of the controversial nightclub comedian Lenny Bruce, is thinking about reviving the play.

"I was told that Marvin Worth is talking to Alec Baldwin, among others, about taking on the starring role," says the source. Bruce was played by Cliff Gorman in the original show and by Dustin Hoffman in the movie. Another source close to the producer says that Worth is also talking to Des McAnuff, who will be directing the Broadway production of *Tommy* in April, about doing the play.

Worth declined to comment.

Baldwin didn't return calls.



ALEC BALDWIN

MONEY MATTERS AT M.S. SOCIETY

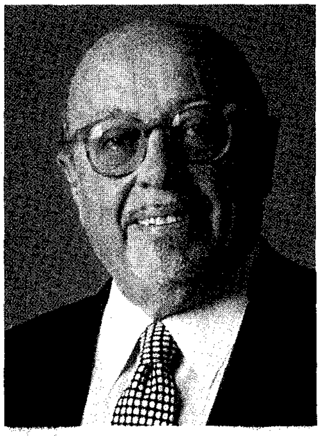
The nonprofit National Multiple Sclerosis Society has beefed up the salaries of top executives while laying off lower-level staffers, citing budgetary reasons, says a source.

Since last year, seventeen jobs have been eliminated to "reduce expenses," but executives have gotten raises of 5 to 10 percent. What's more, Vice-Admiral Thor Hanson—who resigned the presidency

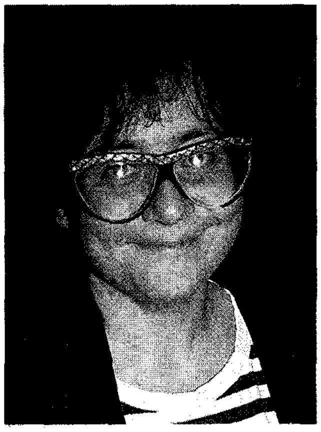
ASSOCIATE: JAN GELMAN

Photographs: top, Terry O'Neill/Sygma; center, Diego Goldberg/Sygma; bottom, Greg Gorman/Gamma-Liaison.

BITTER CHARITY...PAINTED OUT OF A CORNER...FIGHTING OVER THE CZECH...CUT!



AHMET ERTEGUN



INGRID SISCHY

IVANA TRUMP

last June—still earns $206,426 annually as president emeritus.

"Because of the recession, we had to have more emphasis on fund-raising," says the society's spokeswoman, "and the president emeritus was the perfect person to launch the gift campaign. . . . It's not pleasant to eliminate positions, and it was not done cavalierly."

Says current president Michael J. Dugan, "[Hanson] has been very productive in his role. He has brought in about $650,000 in the past three months. . . . I believe I've told you what I want to say. I have a plane to catch. I wish you good luck."

THAT'S SHOW BIZ?

Some angry actors think New Line Cinema is out of line. The horrified thespians say that while the film company was shooting *Who's the Man?* in Harlem last Monday, the production crew corralled what appeared to be junkies and homeless people from the street and used them as extras, treating them "like dogs."

"It was unreal," says actress Pat Parrish, an extra who was already on the set. "If you did manage to get food, it was cold McDonald's. There were about 60 chairs for 200 people."

"After like eleven hours, people were being told, 'If you leave now, you're not getting paid, regardless of the work you've done,' " says another extra, who left without his money. "People worked sixteen hours and were paid $30 and told they would be sent a $20 check. There were poor people and homeless who needed the money—and where are they going to send the check to those people? I've been in low-budget productions before, but I've never seen people treated like this." The film is partly about developers fighting the people of Harlem.

"This is a union shoot, and we strictly adhere to all [Screen Actors Guild] regulations," says the movie's P.R. woman. A SAG executive says the guild is investigating the claim.

ERTEGUN AND HIS PAINTINGS PREVAIL

Ahmet Ertegun isn't going to have to part with his art.

The founder of Atlantic Records was recently sued by a collector who claimed that Ertegun's dealer, Terry Dintenfass, had sold some of the music executive's artwork to her. But Ertegun said he hadn't agreed to sell the pieces. When Ertegun refused to hand them over, the collector, Judith-Ann Corrente, sued him for breach of contract.

Late last month, a New York Supreme Court judge dismissed the case. "This case demonstrates that dealers can't bind collectors without their authority," says Ertegun's lawyer, Steven Hayes, of Parcher & Hayes.

MEDIA NOTES FROM ALL OVER

SISCHY-VISION?: Ingrid Sischy, the editor-in-chief of *Interview*, is talking with agents at ZM Productions and Creative Artists Agency about coming up with a television show based on the magazine.

TYPE WRITING: When *Time* was redesigned earlier this year, *Newsweek* editor Rick Smith told reporters that the only reason for a magazine to change its look is "if you think you have a problem with your readers." Staffers at *Time* were chuckling when they heard that *Newsweek* had commissioned design consultant Roger Black to spruce up *its* look. Black, however, says any changes will be very minor. "My staff and I are working on some typographical refinements," he says. "I hope they don't want a redesign. I did the one they have now."

GETTING EVEN: A former ally of Donald Trump's may team up with the enemy. P.R. man Chuck Jones represented Trump's erstwhile girlfriend Marla Maples until he was let go after a messy dispute. Now a source says that writer Harry Hurt III is talking with Jones about doing the publicity for his forthcoming scandal-filled biography of the developer. Hurt knows another foe of Trump's: After Donald and Ivana split, Hurt dated Ivana's personal secretary, Lisa Calandra.

IVANA'S P.I.'S GET WHAT'S COMING TO THEM

Ivana Trump has to pay up.

The ex-wife of real-estate developer Donald Trump was sued by a private-investigation firm that she hired to snoop on her former husband in hopes of invalidating their postnuptial agreement. Investigative Group, Inc., recently took Ivana to court, claiming that she paid only $75,000 of the $308,000 bill. Late last month, a New York State Supreme Court judge ruled against Trump, saying she has to fork over the balance.

"Ivana was saying that her lawyer, Michael Kennedy, exceeded his authority and that she had never agreed to spend more than a certain amount," says IGI's lawyer, Paul LiCalsi, of Gold, Farrell & Marks. "[Kennedy] testified that that wasn't so. She was, essentially, calling him a liar. . . . But the judge ruled against her. . . . No matter how rich you are, you have to pay your bills."

Ivana's lawyer, Gary Lyman, says they will appeal the decision.

Photographs: top, Andrew Eccles/Outline; center, Robin Platzer/Twin Images; bottom, Mitchell Levy/Globe Photos.

"Central Park, New York 1992" by Dewey Nicks.

Leather Boot Men's $140 Women's $115

GAPSHOES

Your style. Our soles.

A new store with a new shoe collection. For men and women. Open.

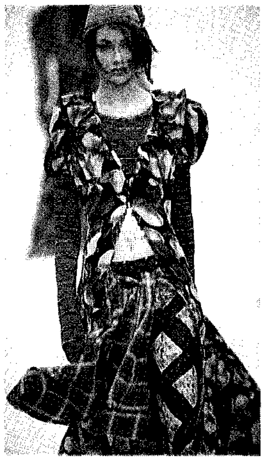
66TH & 3RD AVENUE.

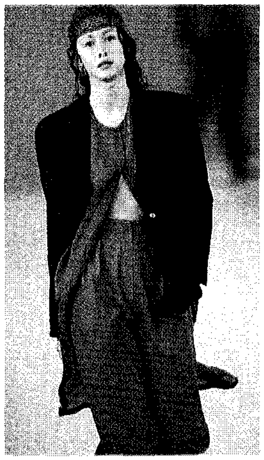
GAP
SHOES

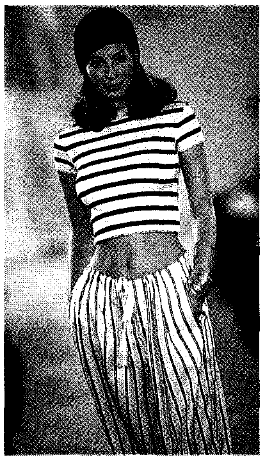
© GAP 1992

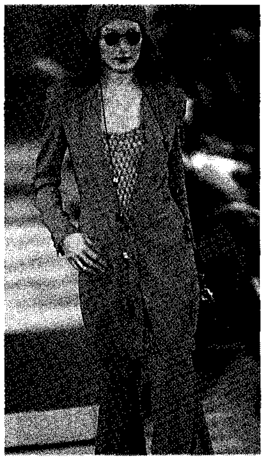
The Cutting Edge/Michael Gross

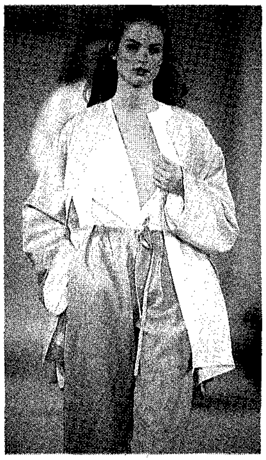
NOUVEAU BOHO


Perry Ellis.


Calvin Klein.


Ralph Lauren.


Donna Karan.


Michael Kors.

SEVENTH AVENUE SPRING

A CHANCE ENCOUNTER AFTER ANNA SUI'S spring 1993 fashion show:

FASHION-MAGAZINE WRITER: Are you going to the Stephen Sprouse show?

ME: I'm going home to eat leftovers.

EMINENT FASHION CRITIC: As opposed to *seeing* more leftovers?

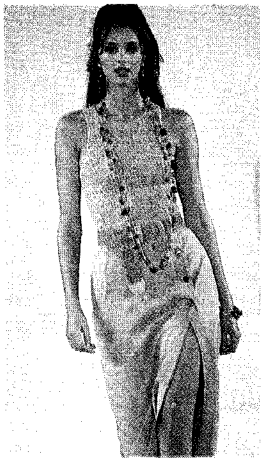
Yes, you heard it right. Like a skeleton emerging from the dark of your closet, the seventies are back. Seventh Avenue's shows early this month celebrated the days when people wore elephant bell-bottoms, hip-huggers, and platform shoes, took Quaaludes, and fell down in mud puddles. A few of the perpetrators of these crimes of fashion had barely been born the first time around and—perhaps—can be forgiven for this incredible lapse in taste and commercial judgment. But should the rest of us be forced to endure these things twice?

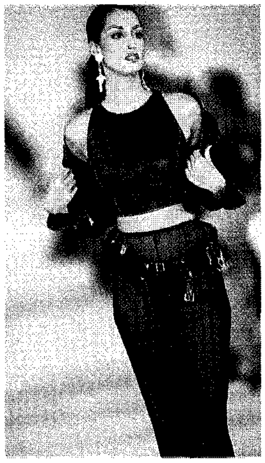
Talk about a time warp. The runways were alive with the sound of Queen's "Bohemian Rhapsody," Norman Greenbaum's "Spirit in the Sky," Traffic's "Low Spark of High Heeled Boys," Joni Mitchell's "California," and David Bowie's "Lady Stardust." Even Iron Butterfly, Sweet, the Captain and Tennille, and Gary Glitter were dusted off.

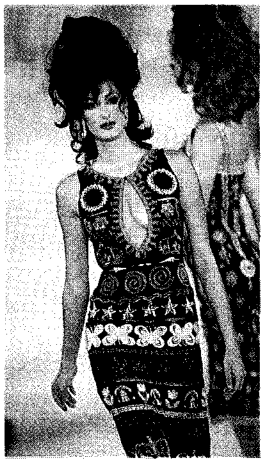
Dumb retro music is one thing. But will dumb retro designer fare connect with a citizenry leaning more toward Hope, Arkansas, than toward Bushed yesterdays? It was telling that all through the week, the long skirts that fashion has been flogging so hard lately were almost never seen on the front-row set. At Monday's Bill Blass show, both Liz Tilberis and Anna Wintour wore short. Their teams wore pants. The pros have also gone back to black: "I've never seen so much," said television producer Edie Locke. "Is it reflecting our mood?"

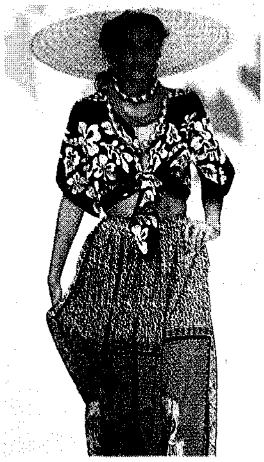
Quite possibly. Great shows—consisting of clothes that are new, influential, salable, and even wearable—were few and far between. Two weren't runway shows at all. Geoffrey Beene used dress forms and photographs to display a collection inspired by dance movement. "No mega-models here," he crowed. Zoran had models in vestal-virgin-white "squares" of clothing walking through a casual luncheon. "How about living in the nineties?" he asked. Todd Oldham lives in a beaded, campy world all his own. Byron Lars is just around the corner, laughing as he makes buggy beekeeper dresses that, blessedly, bear no relation to anything else in fashion.

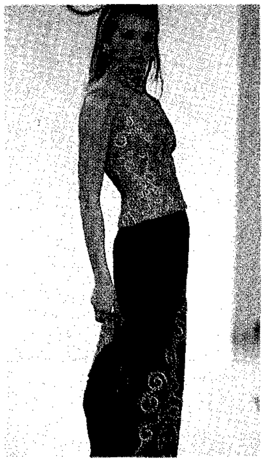
Of the rest, Isaac Mizrahi had the best opening group: a winning mélange of wrinkled, washable separates—all in white. Nicole Miller, Jennifer George, Eva Chun, and Adrienne Vittadini aren't making art, but rather likable and modern clothing for today's women. Bill Blass, Oscar de la Renta, Carolina Herrera, and Badgley Mischka gave strong shows,


Anne Klein.

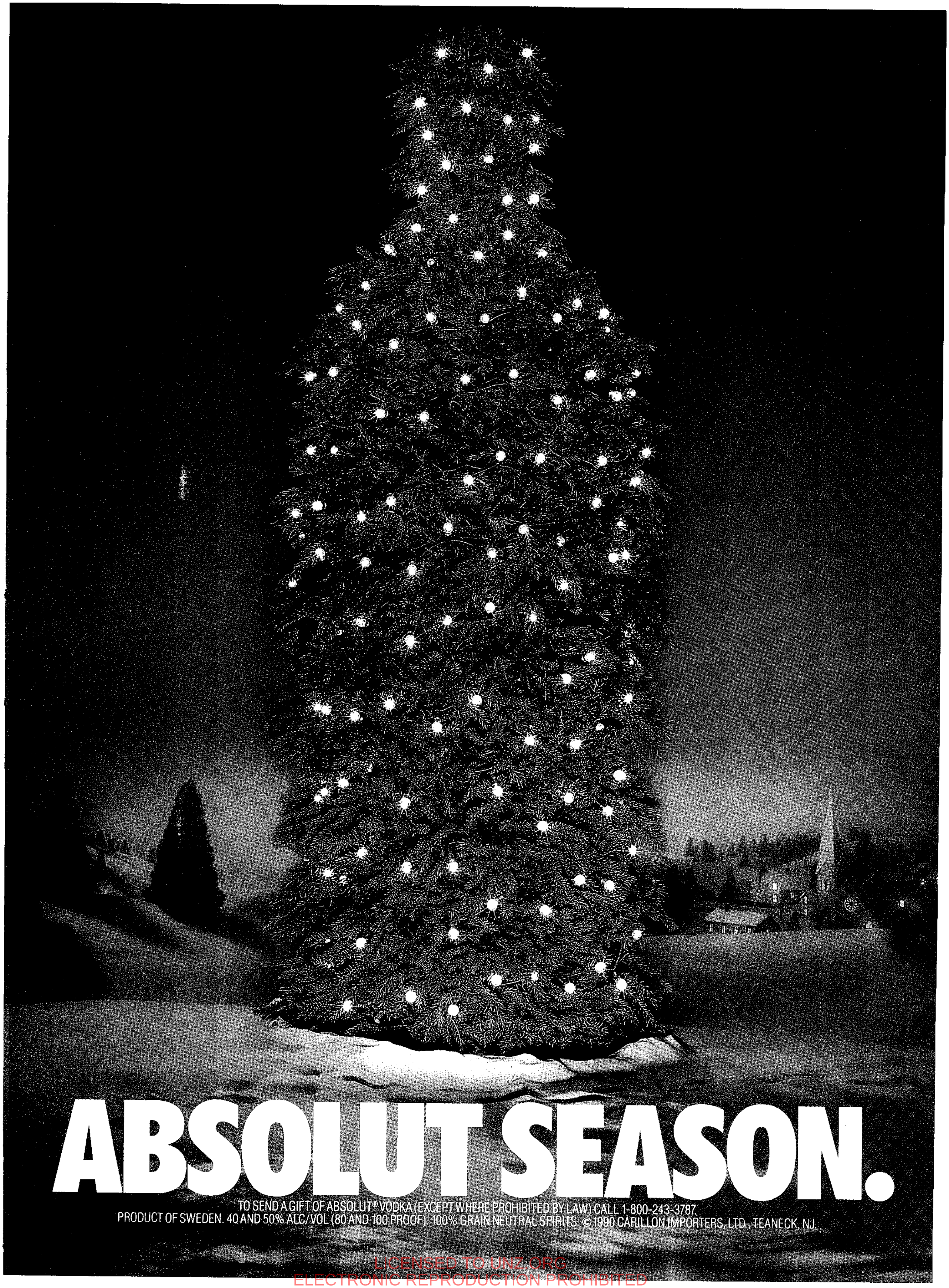

Isaac Mizrahi.


Todd Oldham.


Oscar de la Renta.


Maria Snyder.

Photographs: top, Corina Lecca; bottom, Charles Gerli.



TO SEND A GIFT OF ABSOLUT® VODKA (EXCEPT WHERE PROHIBITED BY LAW) CALL 1-800-243-3787.
PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. © 1990 CARILLON IMPORTERS, LTD., TEANECK, N.J.

THE GRILL
AT NIGHT

Now Monday thru Saturday, from 6:00 to 10:30 pm,
dine in the room that's famous the world over
for a price soon to be equally famous!
Choose from 30 great wines for under $30.
Delight in a complete (yes, complete) dinner
for only...

$26.50 to $37.50

"Drop in for NY's most celebrated new menu!"

AT THE
FOUR SEASONS
99 EAST 52ND STREET
PL4-9494

Maximilian
by J. Mendel

The legend continues

Maximilian, by J. Mendel: inspired designs in mink, sable, ermine, shearling... See this year's collection in a unique setting: photographs and mementos from 60 years of Maximilian. Also: exclusive furs by Christian Dior and J. Mendel, Paris.
ONLY AT ELIZABETH ARDEN. 691 FIFTH AVENUE. 546-0240

too. Arnold Scaasi summed up all these collections in his program: "Real clothes for real people, not costumes that go back to the 60s or 70s."

At Betsey Johnson's show, on the other hand, there were antique Granny Takes a Trip patchwork boots on the runway and yellowish capsules on each chair. "Are these drugs? How exciting!" said Paul Cavaco of *Harper's Bazaar*. Sorry, Paul—just placebos.

Geoffrey Beene.

The flavor of the month has left a bad taste in some people's mouths. "I am not interested in re-creative," said Condé Nast legend Leo Lerman at the Fashion Group's season-ending tribute to him. "I hate retro, rehashing, redoing," groused photographer Francesco Scavullo at a dinner given by the rapidly maturing young talent Maria Snyder. Scavullo said he'd been shooting "hippie stuff" for a German magazine. "But I'm doing it nineties," he hastened to add, "not old." That was the key to success this season. Trendsetting collections took off from the seventies but went someplace else.

The destination of choice was a gossamer romanticism, expressed through floaty layers of weightless fabrics that veiled the body as much as they clothed it. The float lifted the season's most beautiful lines above imitation and malaise.

Each in his own way, Ralph Lauren, Louis Dell'Olio for Anne Klein, Calvin Klein, Michael Kors, Mark Eisen, Donna Karan, and Marc Jacobs for Perry Ellis all caught the new mood of eclectic blending and suggesting without overstating. "The kids on the street are bohemian again," says Lauren, whose eccentric expatriate look was a beacon guiding fashion past the shoals of the seventies. "It's not a revolt, but it's non-fashion-ness."

Dell'Olio says he sought "dramatic subtlety." He turned it into one of his most powerfully modern collections. Calvin Klein's show caught the mood perfectly with its beautifully colored layers. But it also strayed dangerously close to the corner fashion has painted itself into recently. In the late eighties, skirts got so short fashion shows became lessons in pantyhose architecture. There was nowhere left to go but bare, and fashion went there. Now it is inching back in the other direction. Klein's sheer vision seems mild in comparison with some of style's recent burlesques. But watch the magazines in coming months: You'll likely see outfits so sheer and revealing you'll wonder if they ought to be accessorized with cans of

Photograph by Charles Gerli.

Mace. Romanticism goes only so far when civility is an endangered species.

Another moment: "Are they dressed?" the guard at Nicole Miller's backstage door asked as the models changed. "What's the difference?" came a voice in the crowd. "We just saw it all on the runway."

The Perry Ellis collection summed up all that was best about the season, aside from that quibble about bareness and its thrift-shop chic at designer prices. Though he was inspired by Seattle's grunge-rock scene, Marc Jacobs didn't take it literally. "It's the spirit I find interesting," he says. "Breaking down dress codes interests me. I didn't try to make old clothes. I made clothes I like. They don't belong to a period."

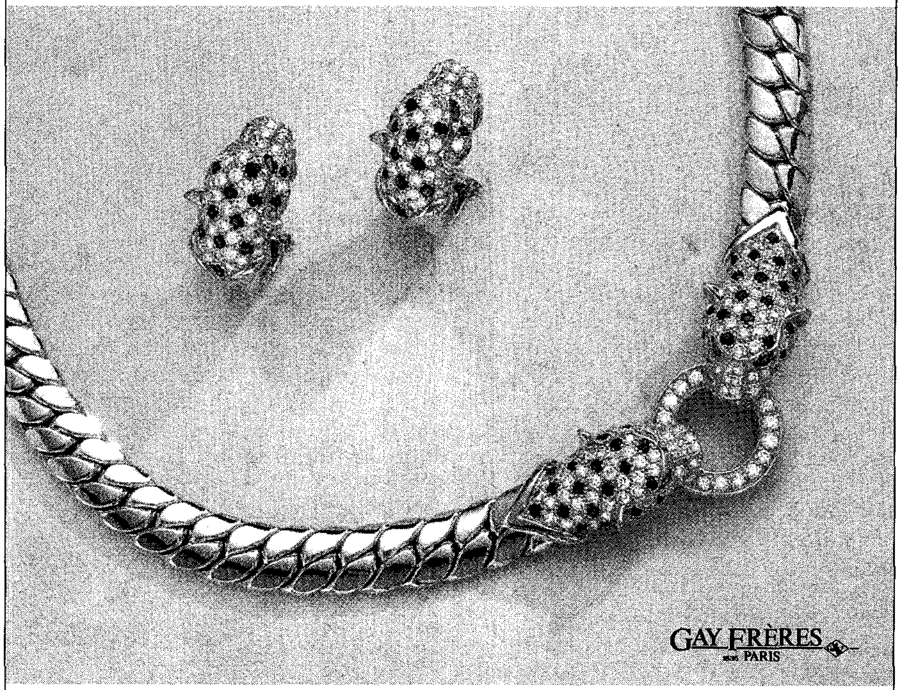
Jacobs's show was evocative. It began with an "overture" of Tori Amos's soft, strangely beautiful piano version of Nirvana's raucous "Smells Like Teen Spirit." That was followed by limpid, fragile, sometimes shrunken clothes layered like the petals of a rose. Just as in the late sixties, when Yves Saint Laurent and Giorgio di Sant'Angelo transformed street looks into something more rare, Jacobs managed the same trick, albeit for an era with lower expectations from fashion.

Unfortunately, other young designers focused on the grungy worm instead of the butterfly it became at Ellis. Christian Francis Roth's sloppy, styleless show was a mistake not worth wasting words on, and that fashion editor's favorite Anna Sui won the dubious honor of season's ugliest show, from its multicolor-striped-sole platform shoes to its glitter makeup and macramé beanies. A few nice items (like brightly colored poorboy pieces) got lost under all the piled-on trappings. Sui even managed to make sweet chiffon dresses tasteless by showing them (as did many others this season—even Blass) so sheer that they became a game of truth or dare.

Anna Sui.

As shown on New York's runways, these all smell like clothes for kids—not adults. But hard bodies and teen spirits don't usually come equipped with the bags of cash designer clothes cost. So the question is, Who will wear this stuff besides shop girls, shoplifters, models, and magazine editors? Those of us who were around and young in the seventies know that old folks—anyone over 40, anyway—who tried to dress like us looked like idiots. We did, too—but we didn't care. Back then, it was about freedom, not fashion. ■

Look at choosing Cellini. Now.



Perfection
is a thing often dreamed of,
at times spoken about,
and on rare occasion,
actualized in all its
beauty.

Panther design by Gay Frères,
diamonds and sapphires
set in 18K gold.
Earclips, $12,100.
Necklace, $21,100.

Elegant timepieces by Chopard,
"Gstaad," Gentlemen's
18K gold, water resistant,
with calendar, $17,100.
"Gstaad," Ladies' 18K gold with
pavé diamond bezel, $16,050.

Chopard
GENÈVE

cellini
FINE JEWELRY

personality in every piece

Cellini at The Waldorf Astoria. 301 Park Ave., New York, NY 10022. 212-751-9824.
Cellini on Madison. 509 Madison Ave. at 53rd St., New York, NY 10022. 212-888-0505.
To order or for further information, please call 800-255-3310.

Photograph by Corina Lecca.

Cityside/Michael Daly

BODY DOUBLE

COPS CASH IN

THE EIGHTIES MAY HAVE FOUND THEIR MOST perfect expression at those moments when police officer Wayne Richardson sat closed-eyed on the subway, contemplating the stock market and waiting for someone to rob him. He was a self-taught financial speculator as much as he was a decoy Transit cop, and his thoughts at these times were usually concerned less with physical danger than with such things as interest rates and quarterly returns.

"I didn't care about getting robbed," Richardson says. "I had stocks to worry about."

The hand usually began by shaking Richardson's shoulder or banging the seat. He was on occasion set afire or soaked with beer or pelted with pennies, and he was once nudged by something cold and wet that he subsequently discovered to be the nose of a Doberman pinscher. He never failed to maintain the illusion of being the perfect, insensate victim, and the hand almost invariably ended up going for the fake gold chain around his neck.

By the time Richardson opened his eyes and raised his head, the backup officers would be tackling another young thief from a side of Reaganomics not considered by the Dow Jones. The cops would take their prisoner off at the next stop, and Richardson would turn to a partner who happened to be the grandniece of the dancer Josephine Baker. The partner had gone from a childhood in a French château to a career with the Transit Police, so it was only one of her life's lesser improbabilities that Richardson charged her with the safekeeping of a portable receiver known as a Pocket Quote Pro.

Richardson had only to extend the antenna and the Quote Pro's tiny screen would report the market's progress. He would then dash to the nearest pay phone and trade blocks of as many as 5,000 shares while he and his fellow officers waited for a squad car to pick up the latest crook to end up in handcuffs over a $2 bit of costume jewelry.

On occasion, a prisoner took an interest in the Quote Pro, and Richardson was to regret having ignored advice from a sneaker-shod thief to buy Nike. One of his biggest trades came after he searched a crook on the Seventh Avenue line and found a vial of cocaine. He was reminded of a transaction he had intended to make that day.

A SCHEME FOR THE '90s: *Quirke (left) and Nuciforo at Brooklyn's Greenwood Cemetery.*

"I said, 'Coke!' and I ran to a phone," Richardson says.

The crook ended the day in jail for drug possession as well as robbery, and Richardson went home having made $28,000 on 4,000 shares of Coca-Cola he would have otherwise forgotten to sell. He sought to avoid other memory lapses by setting the Quote Pro to emit an alarm when a particular stock hit a certain price. He was testifying in Manhattan Supreme Court when a beeping from the Quote Pro signaled that Greyhound had hit 35.

"I said, 'I have to go to the bathroom,' and I ran outside," Richardson remembers.

Richardson made a brief phone call to his broker and was $3,500 richer when he reassumed the stand. The thief was convicted of taking the $2 chain and sentenced to a two-to-four-year term.

On another case, Richardson stepped into a courthouse elevator and overheard several prosecutors saying that RCA was one stock to stay away from. Richardson immediately bought 1,000 shares at 60. He set his Quote Pro to signal him if and when it hit 64.

Two days later, Richardson had lunch at a Chinese restaurant with a fellow officer named Jimmy Nuciforo. Richardson offered to pick up the check if the Quote Pro went off, and he soon heard a beeping that signaled he had made $4,000. Nuciforo got a free meal and more reason than ever to believe that there is indeed such a thing as easy money.

By the spring of 1987, Richardson was well on his way to being both wealthy and the most robbed person in history. The Quote Pro had been banged up in tussles with crooks, but some tape and a few Band-Aids had kept it working. The problem was that his closed-eyed contemplations of the market had turned gloomy with worries of rising interest rates and bloated stock prices.

That May, Richardson and his backups chased a gang of thieves off a train in Brooklyn. The pursuit ended with him falling down a flight of steps and injuring his knee so badly that his days of active service were over. He was consigned to a desk job that afforded him adequate free time to conclude that the market was about to collapse.

In October, the Crash came. Richardson had by then sold everything, and he went on to retire from the Transit Police with both a disability pension and a fortune worthy of his fellow officers' admiration. At least two from the decoy unit held on to the belief that there must be some fortune just waiting for them as well. They had only to come up with the right plan.

Now detectives, Jimmy Nuciforo and Joe Quirke continued to work as partners, and they could often be heard discussing some new scheme. They considered opening a laundry featuring a singles night. They conceived a video store that would

Photograph by James Hamilton.

deliver VCRs as well as tapes. They designed a prototype of the Life-Lite, a smoke detector that emitted a light as well as an alarm. They dreamed up the Off-Bowl, a toilet that flushed automatically when the user stood up. This, too, fell by the wayside.

“The wayside is getting packed,” Nuciforo says. “It’s like the ‘parts unknown’ where the perps fled.”

At one point, Nuciforo and Quirke joined a friend in renovating a 42-foot mahogany charter boat. They spent several weeks proving how wise the previous owner had been to sell it, and the result of their labors can be seen to this day in a Rockaway boat yard, the rains showing it able to keep water in if not necessarily out.

“It’s the world’s largest wooden swimming pool,” Quirke says.

Even as the nineties went from bleak to bleaker, Nuciforo and Quirke did not give up their quest for what they termed the Big One. Things got so bad that people were ready to elect Bill Clinton, but Nuciforo was still heard to say, “Me and Joe are going to be rich one day. I know you don’t believe that, but we’re going to.”

A month ago, Nuciforo and Quirke went to interview a witness on West 56th Street. They saw that the building also housed the American Academy McAllister Institute of Funeral Service, and the witness confirmed that it was a school for undertakers. Inspiration struck.

Nuciforo had heard in the past that undertaking was a lucrative field, and he now considered that everything he and Quirke had encountered on the job indicated that this was one business with a future. AIDS. Violent crime. Drugs. Suicide. Tuberculosis. All the latest social trends suggested that this could indeed be the Big One.

The following day, Nuciforo and Quirke stopped by the McAllister Institute. An appropriately somber gentleman informed them that the course took twelve to sixteen months, and they would be further required to apprentice themselves to an established undertaker until they had each handled 60 “arrangements.” Nuciforo and Quirke could then either open their own funeral home or work free-lance, simply doing pickups.

“I said, ‘You mean like “There’s a dead one on Thirteenth Avenue; go!” ’?” Quirke remembers. “He says, ‘Yeah.’ ”

The McAllister man presented Nuciforo and Quirke with a course booklet featuring Computer Applications to Funeral Service 101 and Death and Human Development 201, each worth two credits. The curriculum also included:

Principles of Embalming 131 (two credits): Introduction to embalming; historical and contemporary perspectives; moral, ethical, and legal consideration; definitions and objectives of embalming;

Restorative Art 121 (two credits): Principles of color theory in pigments, vision, and illumination;

History of Funeral Service 101 (one credit): Early mortuary behavior, including funeral customs of ancient civilizations; death and burial through the Middle Ages and Renaissance; medical embalmers and the rise of English undertakers.

In describing the program, the booklet noted that each student was asked to take the Funeral Service Oath and that those who finished in the top 10 percent were said to graduate Mu Sigma Alpha. A number of special awards were presented at the end of the year, including the George (Buddy) Wolfe Memorial Awards for proficiency in clinical embalming.

At the back, the booklet listed a number of recommended readings that seemed entirely in keeping with the spirit of the times. These included *Concerning Death,* by Earl A. Grollman; *Grief, Dying and Death,* by Therese A. Rando; and *Living Through Mourning,* by Harriet Sarnof Schiff.

The one question the booklet did not answer was how much money might be made. The answer offered by the McAllister man was enough for Nuciforo and Quirke to decide that their funeral home would offer valet parking. They even came up with a slogan:

“When it’s time to go, call Jim and Joe.”

Quirke did express some squeamishness about being left alone with the bodies, allowing that they might have to hire somebody to sit with him when Nuciforo was absent. Nuciforo said that one had only to keep a good sense of humor and added that undertaking held an attraction beyond the monetary.

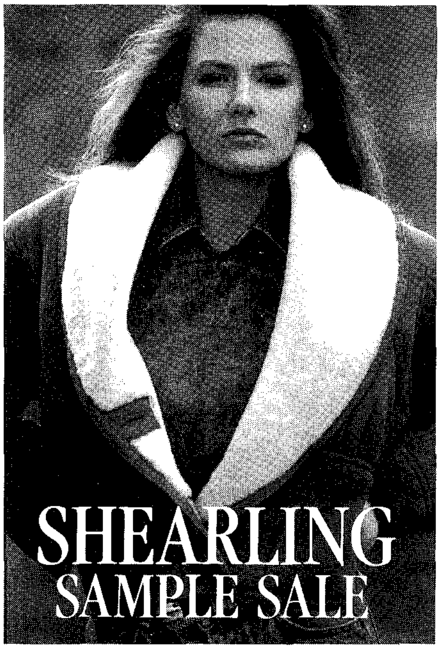
“No stress,” Nuciforo said. “Think about it. What could you do wrong?”

As of last week, Nuciforo and Quirke remained as serious about undertaking as they had been about the Life-Lite. Quirke went to visit his sister at the hospital where she was recovering from hip surgery, and she asked why he was giving her such a funny look. He admitted that he had found himself beginning to size people up as potential customers, and her reply came as a testament to the mood of the present decade.

“I figured she would think I was some kind of ghoul or something,” Quirke remembers. “She said, ‘You know, it’d probably be pretty good money in that.’ ”

Word of Nuciforo and Quirke’s latest scheme reached Richardson, who has since gone to work as a stockbroker for the Royce Investment Group. The days of easy money may have passed, but here was something that could set a Quote Pro beeping again.

“I gotta look it up,” Richardson says. “There’s gotta be a big casket company somewhere.” ■



Save now on thousands of shearling coats and jackets for men, women and children, from the showrooms of the largest U.S. wholesaler ...at *prices below wholesale.*

LION ONE
135 West 36 Street / 14 Floor
Betw B'way & 7th Ave / M-F 10:30-6:30 Sat 10-3.
212-594-6510 /AmEx&VISA

DON’T GO HOME THIS WEEKEND.

Instead, enjoy a Special Weekend at Loews New York Hotel. For only $129 per night, plus taxes and gratuities, you get a deluxe room, continental breakfast for two and complimentary parking.

This weekend, get the best out of New York in New York—at Loews New York. Don’t go home, stay with us. Just call (212)752-7000.

$129
Subject to availability

NY

LOEWS NEW YORK
HOTEL
American Comfort. New York Style.
569 Lexington Avenue at East 51st Street,
New York, NY 10022

The Bottom Line/Christopher Byron

SON OF MALAISE?

A SYMBOL OF FUTILITY: *Carter at his 1979 Camp David summit.*

CLINTON'S SUMMIT

BILL CLINTON IS MAKING A MISTAKE. IN FACT, if mistakes were starlets, a press agent would call this one a lollapalooza. Though his palm print is not yet even moist on the inaugural Bible, Clinton is already opening himself up to charges that his campaign critics were right when they argued that he was not really a leader but simply a politician driven by an overriding ambition to get himself elected president.

Having accomplished that goal, Clinton seems overnight to have transformed himself from an upbeat, positive, and enthusiastic campaigner into a somber, cautious, and worried-sounding president-elect on the economy itself. Even the New York *Times,* which supported Clinton strongly in the campaign, has picked up on this theme.

It would be going too far to start talking about a president-elect afflicted with the M-word. But as Jimmy ("The problem is a national malaise") Carter found to his dismay, presidential funks can be contagious, and the message coming out of Clinton's transition-team headquarters at 105 West Capitol Avenue, Little Rock, Arkansas, sure ain't "morning in America."

It's the substantive decisions that are beginning to flow from this change of tone that are the most worrisome. The economy is only now beginning its third feeble attempt in the past two years at a recovery from recession. Yet, amazingly enough, the Clinton folks appear to have embarked on a course of action designed to strangle the baby in its cradle.

Clinton campaigned on a promise to reinvent government and lead the nation in a new direction. There was all that upbeat talk about hope and expectation and new beginnings. Yet one week into a four-year job that technically hasn't begun yet, Clinton has stumbled into a trap that ensnared Gerald Ford and Carter before him: the convening of a big, super-duper "economic summit," complete with leaders from business, labor, and academia, to take a "national audit" of just how dreadful a mess the economy is really in and come up with proposals for what to do about it.

In 1979, Carter called his eco-summit a "retreat." And last week in a press conference, Clinton said his, too, would be "in the nature of a retreat." Let's pass by the tempting digression into whether Clinton's plans for this eco-summit sound eerily like what Ross Perot was proposing to do if only the voters would elect *him* the next president, and move on to the more important question of whether meetings such as these ever accomplish anything at all. The answer, in a word, is no.

When Gerald Ford tried the first eco-summit in 1974, the thing turned into a disaster. There were mini-summits of corporate leaders, other mini-summits of economists, and on and on. The whole thing climaxed in one grand mega-summit in Washington, with more than 100 business and economic luminaries coming together to tell President Ford what the problems were and how to fix them. The whole thing accomplished nothing, and economist Herbert Stein, chairman of the Council of Economic Advisers under Richard Nixon, who attended the summit, now describes it as "a symbol for futility." Its only tangible result? So-called WIN (for "Whip Inflation Now") buttons, which people were supposed to wear on their lapels to show their dedication to sound money.

In 1979, Jimmy Carter tried the same mega-summit gimmick himself—this time for six days at Camp David, Maryland. Once again, a president of the United States summoned before him America's leaders of business, industry, banking, and academia to spell out what was wrong with the economy and what to do about it. Among those who attended: A. Robert Abboud, chairman of First National Bank of Chicago; David Mahoney of Norton Simon, Inc.; and, from the Urban League, none other than the man who is now helping organize Clinton's own eco-summitry effort—Vernon Jordan, chairman of the president-elect's transition team.

The result of Carter's summit? Nothing beyond his instantly ridiculed "national mayonnaise" speech, in which he went on TV to rehash all the reasons Americans were feeling glum, while telling them it was their own fault.

Carter's and Ford's missteps simply made them look silly. The course Clinton has embarked on could do worse than that. Clinton may not realize it yet, but when it comes to the economy, he really holds only one card: consumer confidence. Clinton can't "spend" the economy out of the doldrums because the bond market won't let him. ("The Bottom Line: Spooked," October 19). And he can't make the deficit go away by raising taxes, because every time taxes go up the deficit widens ("The Bottom Line: Running Up the Tab," February 18, 1991).

The only really helpful thing Clinton *can* do—at least at this stage of the game—is use the power of his office to give consumers and Wall Street confidence that the economy is on the mend and that it's okay for folks to go out and spend and invest. Unfortunately, Clinton's plan for some big and pointless eco-summit—the real purpose of which seems to be nothing more than to help get him off the hook for being unable to fix the unfixable—will simply undermine consumer confidence.

If Bill Clinton wants to prove he's a leader and not simply a pol, he should dump this nutty and demonstrably counterproductive idea and concentrate instead on ways to *bolster* confidence in his economic leadership. Among other

Photograph by UPI/Bettmann Newsphotos.

Johnnie Walker
BLACK LABEL
Old Scotch Whisky
12
Johnnie Walker

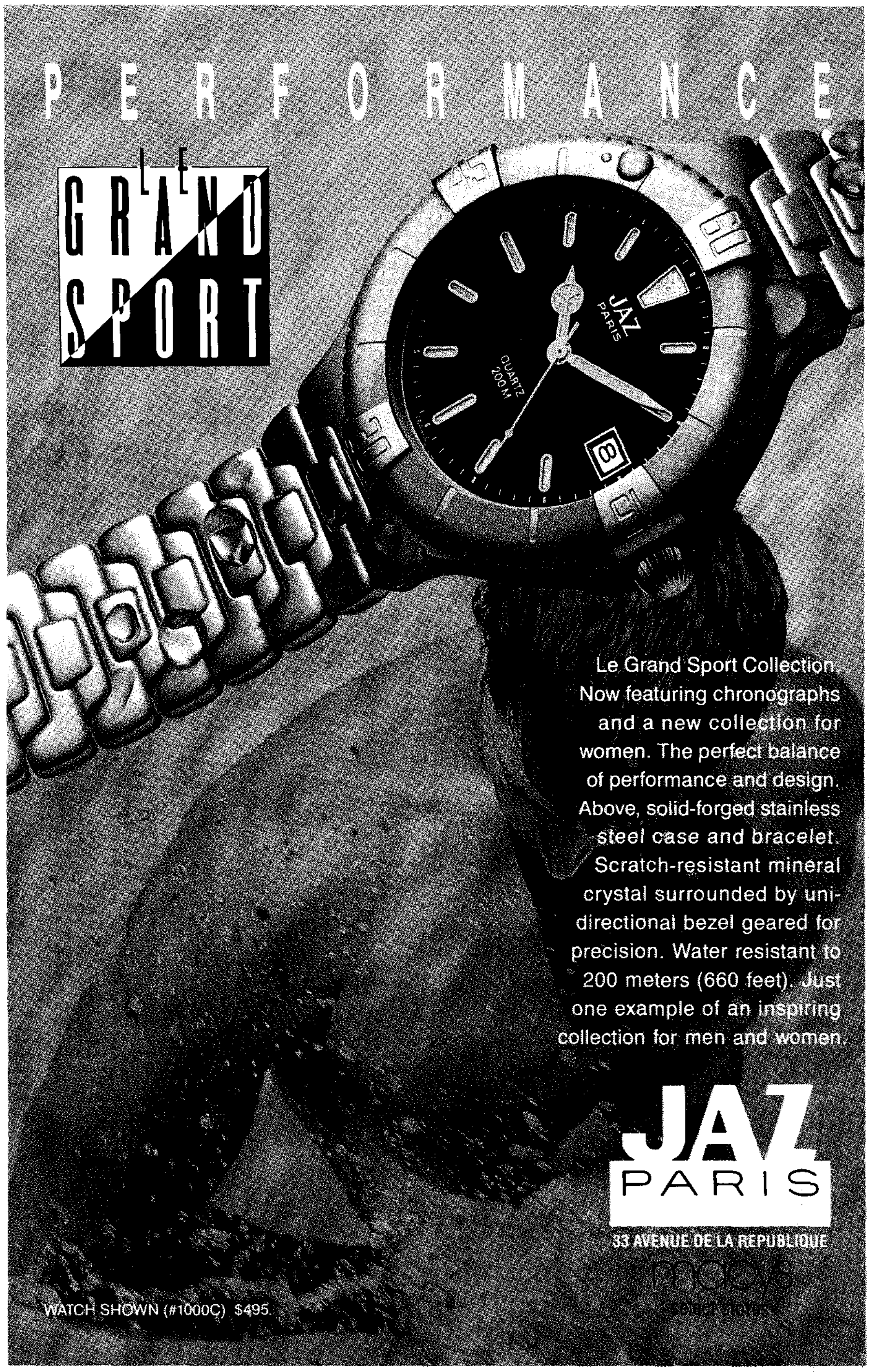
It wouldn't be the holidays without a glass of Black.

Johnnie Walker
BLACK LABEL
AGED 12 YEARS

Ultimately, there's Black®

Send a gift of Johnnie Walker® Black Label® anywhere in the U.S.A. Call 1-800-238-4373. Void where prohibited.

© 1992 SCHIEFFELIN & SOMERSET CO., NY., NY. JOHNNIE WALKER® BLACK LABEL® BLENDED SCOTCH WHISKY, 40% Alc/Vol (80°).



Le Grand Sport Collection. Now featuring chronographs and a new collection for women. The perfect balance of performance and design. Above, solid-forged stainless steel case and bracelet. Scratch-resistant mineral crystal surrounded by uni-directional bezel geared for precision. Water resistant to 200 meters (660 feet). Just one example of an inspiring collection for men and women.

JAZ
PARIS
33 AVENUE DE LA REPUBLIQUE

macy's
select stores

WATCH SHOWN (#1000C) $495.

The NEW ENGLAND
HISTORICAL
CONNECTION

The Source For Handcrafted American Furniture And Accessories

Custom is our specialty.

300 Danbury Road Rt. 7 Wilton CT 06897 203.761.8646

AMEX
Limousine
"We'll drive you straight to the top"

Rated Best By
"Wall Street Journal"

(212) 696-4088

LA RESERVE
FRENCH RESTAURANT
★ ★ ★ N.Y. Times— May 1st 1992
Forbes—Gourmet
Parties • Discount Parking after 5:30 PM
4 West 49th St. (West of 5th Ave.) 247-2993
Rockefeller Center

La Veranda
Theatre Goers Haven
Prix-Fixe Dinner
Elegance at Moderate Prices
FREE PARKING 5 P.M. to 1 A.M.
163 W 47 St. NYC • 212-391-0905

things, he should make sure that his relations with Congress don't turn into the sort of squabbling fiasco that characterized the Jimmy Carter era.

Norman Ornstein of the American Enterprise Institute, who probably knows as much as any man alive about congressional relations with the White House, feels Clinton has to act quickly—indeed, immediately—to do two things. First, says Ornstein, Clinton has to appoint a congressional liaison who not only can work with Congress but can walk right into the Oval Office and tell the president to drop everything and take a call from somebody on the Hill.

"Tom Downey would be a good choice," says Ornstein, referring to the Democratic congressman from Long Island who was defeated two weeks ago and is now out of a job. Ornstein also suggests as a possibility Matt McHugh, a Democrat from upstate.

Yet whoever is chosen, Ornstein says, the idea is to act fast—not just on choosing the point man but on boiling down an economic program to something that Congress can live with and that won't scare the pants off Wall Street. Ornstein says Clinton should reduce everything to a maximum of two up-or-down votes, while framing the issues in terms of "Are you for the president or aren't you?" As for the rest of the program, Ornstein says, for the time being, forget it.

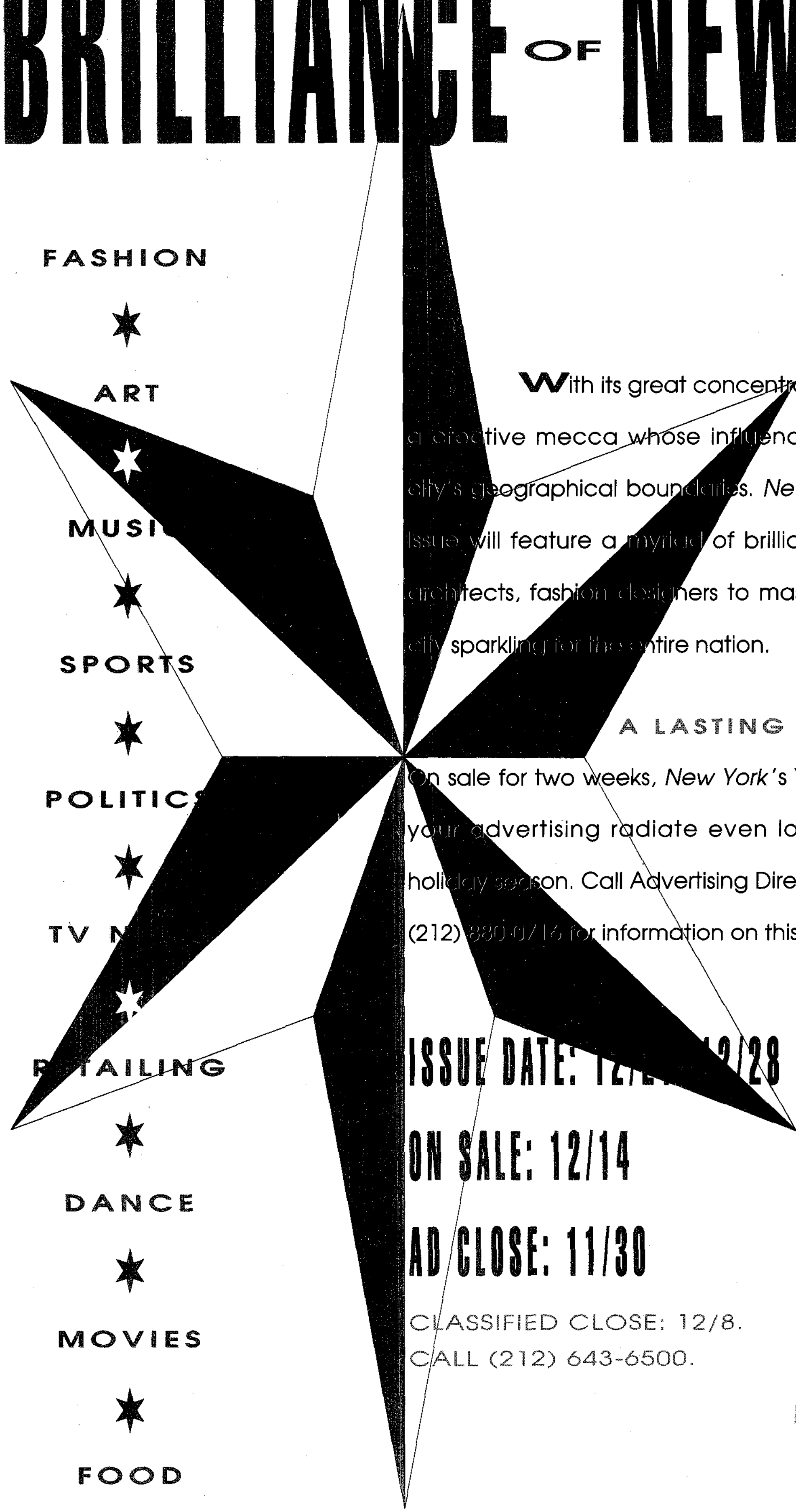
On the Wall Street front, it's also important to act quickly. There's a guessing game going on already about who Clinton will choose as Treasury Secretary and who will become head of the Office of Management and Budget. Ornstein says Clinton should stop the fiddling and pick someone. For OMB, there are several obvious candidates. Among them: Alice Rivlin, ex-head of the Congressional Budget Office, and James Jones, chairman of the American Stock Exchange (he once was Lyndon Johnson's special assistant and later became a distinguished chairman of the House Budget Committee in the Carter years).

For Treasury Secretary, everyone I talk to agrees that the best choice in America would be Paul Volcker. The only problem is, Volcker is such a larger-than-life figure that he'd overshadow the whole government. In short, Clinton could appoint him easily enough, but if he ever tried to get rid of him, it would be like Truman's firing MacArthur. So all eyes fall by default on Bob Rubin, co-chairman of Goldman, Sachs, who as a second-best choice is not half bad.

There are many other things that need the president-elect's attention, as well. But one idea that doesn't need a moment's more discussion by anyone is the plan for an economic summit to tell the American people what they already know and have long since grown tired of hearing. ■

YEAR-END DOUBLE ISSUE

THE BRILLIANCE OF NEW YORK



FASHION

ART

MUSIC

SPORTS

POLITICS

TV NEWS

RETAILING

DANCE

MOVIES

FOOD

With its great concentration of talent, New York is a creative mecca whose influence shines far beyond the city's geographical boundaries. *New York*'s Year-End Double Issue will feature a myriad of brilliant stars—from authors to architects, fashion designers to master chefs—who keep the city sparkling for the entire nation.

A LASTING GLOW

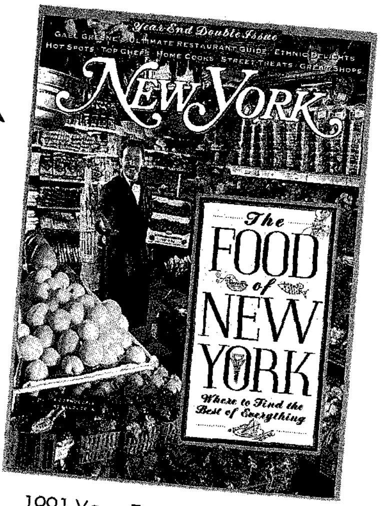
On sale for two weeks, *New York*'s Year-End Double Issue lets your advertising radiate even longer during the crucial holiday season. Call Advertising Director Beth Fuchs Brenner at (212) 880-0716 for information on this brilliant opportunity.

ISSUE DATE: 12/2[illegible]12/28

ON SALE: 12/14

AD CLOSE: 11/30

CLASSIFIED CLOSE: 12/8.
CALL (212) 643-6500.



1991 Year-End Double Issue

Media/Edwin Diamond

MR. BILL'S PRESS CORPS

THE NEW INSIDERS

THE PRESIDENT CAN "GET ISOLATED BEHIND the walls of the White House," Bill Clinton was explaining. "We've got to find a way to cut through that isolation."

Ted Koppel nodded. The ABC newsman understood. Indeed, Koppel and his *Nightline* staff were prepared to help the president-elect connect with the citizenry—if, that is, he'd do it on ABC. Clinton had let Koppel and his camera crew travel alongside the candidate during the last three days of the campaign. The result, a stunning bit of cinéma-vérité called "72 Hours to Victory: Behind the Scenes With Bill Clinton," was broadcast on ABC in prime time on the Wednesday after the election. Koppel was so pleased with his TV coup that ABC began thinking of sequels to pitch to the president-elect—"A Day in the Life of the Transition," "A Day in the Life of Bill and Hillary. . . ." "They'll do what they think will help them," says Koppel. "Remember, almost 60 percent of the electorate voted against him."

All access involves a trade-off between news-maker and news reporter. Clinton invited ABC aboard the plane to get across the image of an indefatigable but serene campaigner—an image recorded for posterity (and the six out of ten doubters). ABC went along for the ride to get one hour of product unavailable on any other channel. Each side uses, or tries to use, the other side. It was ever thus.

This time, the access adagio was shrewdly executed by Clinton's team; more pointedly, the dance has just begun. The list of who's on Clinton's prom-card and who's not is taking shape. Expect a lively party for the next four years.

The soft-TV formats that dominated the past campaign, for example, may already be yesterday's news. According to David Sirulnick, 28, news director of MTV, Clinton has promised the rock-music network "a victory-lap appearance by the president-elect." It may be just that—a quick wave good-bye before the mantle of presidential responsibility drapes over Clinton's shoulders.

No one expects President Clinton to bring his axe to *The Arsenio Hall Show* again, either. The White House may find Larry King and electronic town meetings more respectable. But it's becoming more difficult to argue that call-in shows can take the place of real news conferences. "I suspect they'll try to maintain an illusion of openness," says Koppel. He acknowledges that he was co-opted a bit by the offer of insider access ("a fly on the wall can't throw roundhouse punches").

The news shows are trying to keep their distance now. At the peak of the Gennifer Flowers fever last winter, Clinton accepted an offer to appear on David Brinkley's Sunday-morning show and then canceled, trading up to *60 Minutes.* Executive producer Don Hewitt now wants Clinton back for a long Q-&-A. "I'd like him to meet with our editorial board—Mike, Morley, Ed, Lesley, Steve—on camera."

Normally, when a new president comes in, news organizations assign fresh correspondents to the White House. This year, the TV networks spent relatively less time on the candidates' planes while putting more resources into background reports. NBC News was so pleased with the results that it plans to continue the same strategy during the Clinton presidency. Among the people expected to be major players in NBC's coverage are reporters Lisa Myers, 41, Andrea Mitchell, 46, and Tim Russert, the NBC Washington-bureau chief, moderator of *Meet the Press,* and expert analyst on *Today.*

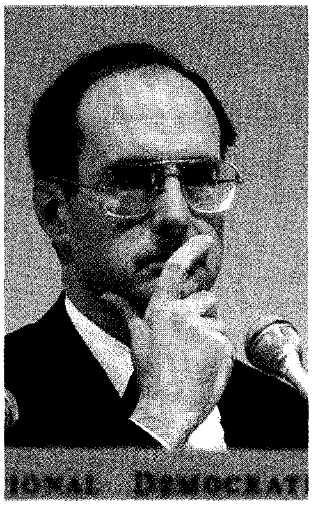
Russert also helps set policy as a senior vice-president for news. According to an associate, "Tim has always known politics"—he worked for a time for Pat Moynihan—"and now he knows television." At age 42, Russert is a member of the new generation coming into power.

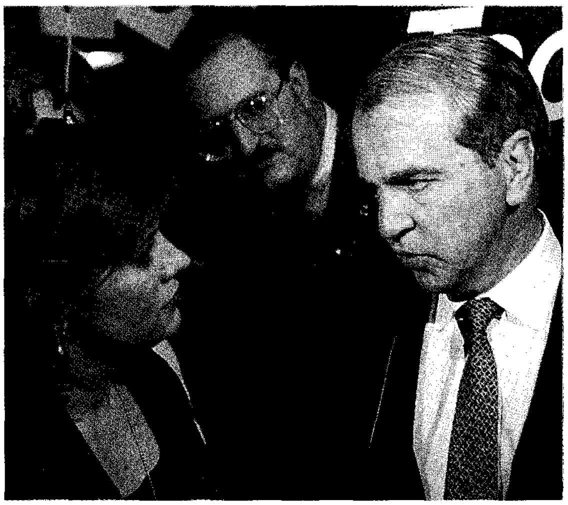
The news magazines will also benefit from generational ties to the new administration. Strobe Talbott, 46, *Time's* foreign-affairs expert, has known Clinton since both men were Rhodes scholars. To his credit, Talbott played it straight during the campaign, writing about Clinton only after full disclosure. The Great Mentioner, who usually makes an appearance about this time in transition stories, has put forward Talbott's name as a possible Clinton appointee, perhaps as a national-security adviser.

At *Newsweek,* too, the Clinton connections are strong. Joe Klein, 46, was among the first to play Great Mentioner this year, while writing for this magazine. Since the primaries, Klein has become a great explainer of Clintonspeak in his *Newsweek* column and for CBS News. *Newsweek* reporter Eleanor Clift also played Clinton public defender in her role as the liberal on *The McLaughlin Group* (John McLaughlin, by contrast, lost status all around with his prediction of a Bush win).

Clift will be *Newsweek's* White House correspondent. "After we called George Bush a wimp four years ago, relations weren't the best," *Newsweek* editor Maynard Parker says. "This time, we're well positioned—at least for a six-month honeymoon."

Among opinion magazines, *The New*





IN: Time *magazine's Strobe Talbott,* Nightline's *Ted Koppel, and NBC reporter Lisa Myers (with Paul Tsongas).*

Photographs: left, Cynthia Johnson/*Time* magazine; center, courtesy of ABC News; right, courtesy of NBC News.

Republic offered itself as the official program of the Clinton-Gore presidency. There was a fig leaf of probity—a "Clinton Suck-Up Watch" that singled out sycophancy among the campaign press. But the "Watch" could have spent all its time looking homeward. The magazine's editor-in-chief, Martin Peretz, traveled during the campaign with his friend Al Gore and contributed to Gore speeches (Peretz forthrightly wrote about his role).

The most consistently pro-Clinton voice, however, belonged to *New Republic* columnist Sidney Blumenthal, 43. While Blumenthal discounted the Gennifer Flowers story—it lacked "proof," he said—he had no trouble relaying hearsay that made Ross Perot out to be an anti-Semite. Blumenthal also replayed events in the Pacific in 1944, when George Bush's torpedo bomber was shot down. In the Blumenthal version, there were "discrepancies" in young Bush's memory—a supposed parallel to the discrepancies in Clinton's draft story.

The election over, Blumenthal is moving on to a new assignment—Washington correspondent for *The New Yorker.*

Normally, the Washington *Post,* as the hometown newspaper, could be expected to occupy a most-favored-paper status. But the *Post* seems intent on disengagement. It endorsed Clinton on October 11; one week later, executive editor Leonard Downie contributed an extraordinary declaration. "I no longer exercise my right to vote," Downie wrote. "As the final decision maker on news coverage at the *Post,* I refuse to decide, even privately, which candidate would be the best president."

Similarly, while the *Post*'s publisher has usually been close to the White House, this tradition may be ending. Katharine Graham was a pal of Nancy Reagan's. Her son and successor, Donald Graham, a friend says dryly, "doesn't 'do' dinners."

In this social vacuum, the Los Angeles *Times* may have an insider track. Clinton adviser Warren Christopher is an Angeleno with long-standing connections to the *Times.* The *Times*'s Washington-bureau chief, Jack Nelson, is a Southerner in the centrist Clinton mold. His bureau produced damaging campaign stories involving the Bush administration, including a series of news breaks about the sale of arms to Iraq. (Working the other side, a *Times* team sent to Little Rock from Los Angeles uncovered tough materials on Clinton's draft status.)

The journalist who may be perfectly positioned is William Safire. A New York *Times* columnist and a self-styled libertarian Republican, Safire voted for Clinton. "I'm rubbing my hands in excitement," Safire said last week. "Change is always a story. And if there's no change, if Clinton fails, then I can write a column saying how wrong I was.

"It's a great time for a pundit." ■

"I use only Tempranillo grapes in this wine. They know the land and remember its history."
José Ignacio Domecq (Marqués de Arienzo)
MARQUES DE ARIENZO
RIOJA
GRAN RESERVA
1981
ESTATE BOTTLED
BODEGAS DOMECQ S.A.
ELCIEGO, RIOJA ALAVESA · SPAIN

Although Señor Domecq's vineyard is one of the largest in Rioja, he uses only 100% Tempranillo grapes in his Marqués de Arienzo. These ancient, native grapes give Marqués de Arienzo an intense nose, good raspberry flavor and a particularly long finish. Marqués de Arienzo, another fine wine from one of Europe's oldest and finest wine regions.

The Rioja Reds. Made by wine lovers for lovers of wine.

Domecq Importers, Inc., Larchmont, NY 10538 © 1991 Wines of Spain

EVERY PLEASURE IN PARADISE FOR ONE SINGLE PRICE.
Boscobel Beach

IF IT IS FAMILY TIME, QUALITY TIME, A REUNION, REQUIRES A NANNY, IS CAMPING OUT, IN A TROPICAL GARDEN, BIKING, CAN BE PLAYED ON A BEACH, ON WATER, UNDERWATER, IS SCRUMPTIOUS, REFRESHING, MAY CAUSE GIGGLES, OR INVOLVES PETTING A BILLY GOAT,

...IT'S INCLUDED.

Boscobel Beach℠

CREATED BY OUR FAMILY FOR YOUR FAMILY.

SuperClubs℠

The Caribbean's Only Super-Inclusive℠ Resorts.

For a complete brochure or more information, call your travel agent or SuperClubs toll-free at **1-800-859-SUPER**/Ext. 157.

On Madison Avenue/Bernice Kanner

NO SWEAT

KEEPING AMERICA DRY

WHAT DO DIAPERS AND DEODORANTS HAVE in common? They both guard against wetness, and—like hair dye, cigarettes, and razors—they've also gone gender-specific.

As part of its Cool Wave series, Gillette has introduced deodorants and anti-perspirants with a "superior" new odor fighter for men. Backed by a strong marketing arsenal and a budget unprecedented in this category, Gillette's assault could cause its rivals to break out in a sweat.

At the same time, the B.O. biz is awash in innovations in packaging (clear and unboxed versions are big), technology (fragrances are time-released), and even more specific targeting (products are now designed especially for people with sensitive skin and for teenagers). And if the industry buzz—that Johnson & Johnson and Church & Dwight are readying their own anti-perspirants—is accurate, store shelves will be even more crowded.

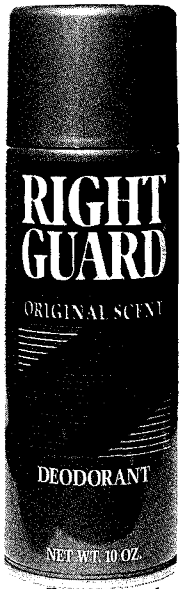
Clear products imply that they leave no residue, a major concern of most women. Both Ban ("Don't Mess That Dress") and Arrid have clear products. Mennen launched Lady Speed Stick Crystal Clean Deodorant—"for invisible underarm protection"—and Speed Stick Hypo-Allergenic Sensitive Skin Formula exclusively for men. (Half of them describe their underarm skin as "sensitive.")

Gillette's foray "will add firepower, increase ad spending, and make the category more competitive," predicts Gabe Lowy, an analyst at Gruntal & Company. "This market is now very commoditylike: Consumers buy on price. Segmenting lets manufacturers improve their margins with premium pricing. They won't sell more anti-perspirant, but by targeting better, they may make more money." (Gillette has priced its products almost 20 percent higher than its competitors'.)

Focusing on the $6-billion men's-grooming market (which it expects will double by the year 2000), Gillette is "hoping to upgrade what has been seen as a commodity and trigger impulse and gift purchases," says Peter Hoffman, vice-president of business development for the company. "The Gillette name is almost universally recognized and trusted among men. Detractors said men saw shaving as a chore and that a throwaway razor is as good as anything else. Gillette Sensor [non-disposable razor] disproved that." (In three years, 73 million Sensor razors and 1.3 billion replacement cartridges have been sold—far more than projected.)

SUPER DRY
speed stick
ANTI-PERSPIRANT DEODORANT
FRESH SCENT
by MENNEN
NET WT. 2.25 OZ.
HI & DRI
POWDER FRESH
SOLID
REVLON
Deodorant
Goes On With No Messy White Residue*
Clear
SOLID Deodorant
NET WT. 1.75 OZ. 50g

CHOOSE YOUR WEAPON: *Fresh scent or powder?*



For men only.

"When it comes to underarm protection, one size doesn't fit all," adds Carole Johnson, vice-president of business management at Gillette. "Unisex brands have declined, and new Ban Clear for Men is indicative of the trend toward single-sex products." Gillette is repositioning Dry Idea for women, because most of its consumers are women. The company's Soft & Dri—"stay cool, Soft & Dri"—is aimed at young women.

In the past ten years, a raft of female-specific products has emerged, Lady Speed Stick and Carter-Wallace's Lady's Choice among them. But it was actually Procter & Gamble's Secret—"strong enough for a man, but made for a woman"—that opened the floodgates in 1960. Secret was the first deodorant targeted specifically toward women and remains the leader today.

Men have also been singled out. Fabergé's Power Stick demonstrates its masculinity by the company it keeps. It claims to be more efficient in fighting odor and wetness than top-seller Mennen's Speed Stick. In May, Fabergé began an $18-million TV campaign in which Jimmy Connors testifies about how Power Stick keeps his off-court image fresh. "Connors represents the in-control kind of guy who stays on top of things—the guys who buy Power Stick," says Janet Peacott, brand manager of Fabergé.

Gillette's Right Guard also uses pitchmen to capture its target audience. In the ads, a restrained, nineties-style Hulk Hogan and other brutish types appear in unexpectedly rarefied settings, an attempt to appeal to young men. In one spot, the wrestler, biceps and pecs gleaming, dabs away at a tiny landscape painting and sighs, "A true artiste should be remembered for inspiration, not perspiration."

But while some products pander to men or to women, others are going unisex. Arrid's XX promises both men and women that they can "get a little closer." In current ads, a man confesses that "perspiration's okay when you're playing tennis, but not when you're close." His significant other says, "If I get close to a guy and he smells, it's such a turnoff." Revlon's unisex Hi & Dri is color-coded in pink and blue.

Procter & Gamble, with 26 percent of the $1.6-billion underarm-protection market, is "hitting all the bases," says Stewart, with Secret for women, Old Spice for men, and dual-gender Sure. "The rush to gender specification is something of a fad; we're not into fads," says spokeswoman Kimberly Stuart. "We tend to take the long view."

That view, according to A. C. Nielsen, has earned P&G the greatest share of this market, followed by Gillette with 16.1 percent; Mennen with 14.7 percent; Carter-Wallace with 10.4 percent; Bristol-Myers and Helene Curtis, each with 8.1 percent; Chesebrough-Pond's with 5.8 percent; and Revlon with 5.2 percent. All other brands account for 5.9 percent.

Sales in the category have grown by 10 percent a year—faster than the population—because people have become increasingly aware of body odor and are more apt to turn up their noses at it. Virtually all Americans use deodorant—only

Photographs by Rick Osentoski.

about 5 percent venture out "unprotected."

Powder Fresh
Secret
Anti-Perspirant & Deo
NET WT. 4 OZ.

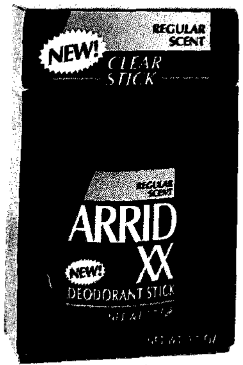
Since 1960.

Deodorants in stick form account for about 50 percent of the market. Aerosols, which reigned in the sixties, now account for only 24 percent because of concerns about ozone-destroying chlorofluorocarbons, while roll-ons—favored by women—account for 22 percent. Creams, pump sprays, and deodorant pads make up the remaining 4 percent.

The ancient Egyptians, Greeks, and Romans fought body odor with regular scented baths and a dousing of perfume. But in the Middle Ages—fueled by the Roman Catholic church's warnings against nudity even in the bath—body odor was more difficult to control. The upper classes used toilet water to mask odors until 1888, when the first commercial deodorant, a cream called Mum, was introduced. Twelve years later, Everdry anti-perspirant—so powerful that it stung and ate through clothing—appeared. In 1930, Arrid came out with the first anti-perspirant cream, followed in the early fifties by the first deodorant stick, from Old Spice. Three years later, Ban introduced a roll-on anti-perspirant, and Right Guard brought out an aerosol.

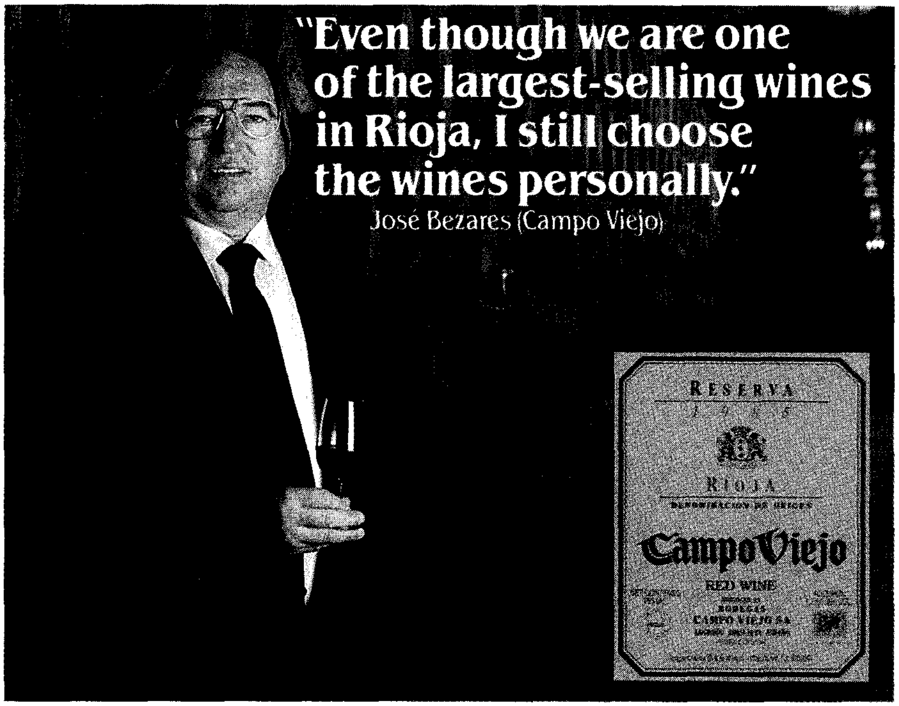
Today, anti-perspirants represent 82 percent of the category. Deodorants, for the most part, mask odor with fragrance and fight bacteria with some form of aluminum. Anti-perspirants also reduce wetness and, because bacteria can't live in a dry place, eliminate odor.

Gillette has spent $33 million to usher in the Cool Wave series. By March 1993, 95 percent of all 15-to-49-year-old men should have seen the ads 32 times. "Nothing will ever revolutionize the deodorant business," says Bear, Stearns analyst Constance Maneaty. "But when there are genuine advances, competitors follow and upgrade. There'll be more products on the shelf, and maybe we'll all wind up smelling better."



The clear view.

But who can tell what will happen in this sticky world? Six years ago, Mennen introduced a better mousetrap—Real, a cream-like anti-perspirant roll-on—backed by a massive ad budget. Women couldn't figure out how to use it, were baffled by the name, and were turned off by the container's phallic shape. A few years later, Real resurfaced as Lady Speed Smooth-On. ■

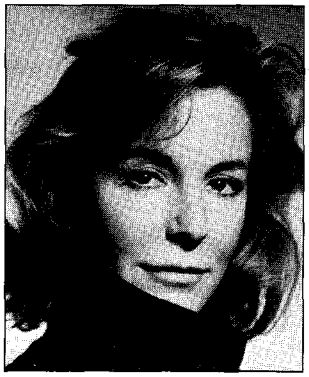

"Even though we are one of the largest-selling wines in Rioja, I still choose the wines personally."
José Bezares (Campo Viejo)
RESERVA
RIOJA
Campo Viejo
RED WINE

By using only the classic winemaking styles of Rioja, Señor Bezares has created Campo Viejo—a unique wine deep in color, with a well-rounded taste and crisp finish. His insistence on personally choosing the best wines in each vintage and overseeing the selection of grapes has helped make Campo Viejo the largest seller in Rioja. Discover Campo Viejo, and uncork 2,000 years of history from one of Europe's oldest and finest wine regions.

The Rioja Reds. Made by wine lovers for lovers of wine.

Bodegas y Bebidas USA, Inc., Westport, CT 06880 © 1991 Wines of Spain

The Most Important Decision I Ever Made Was Choosing My Spouse. The Second, My Plastic Surgeon.



Since plastic surgery lasts as long, if not longer than marriage, it is imperative that you choose the right surgeon. A surgeon who performs skillful surgery using the latest procedures. Who teaches and operates in some of New York's finest hospitals. A surgeon who is caring. And who doesn't believe in charging exorbitant prices.

If you're looking for such a surgeon, call for your free consultation at Constructive Surgery. Where the most discriminating New Yorkers have found Dr. Right.

Constructive Surgery℠
169 E. 69th St., New York, NY (212) 472-3300

© 1991 Constructive Surgery

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

X PATRIOT

HER NAME IS PRONOUNCED "*Ott*-a-la." And it's spelled, the statuesque young woman explains, "A-t-t-a-l-l-a-h—not to be mistaken with 'Attila.' "

The error's common enough. It's easy to believe Malcolm X, prophet of African-American liberation, would have named his first child for the scourge of the West. Besides, "Attila" is what Alex Haley ghostwrote in *The Autobiography of Malcolm X*. But her name, says Attallah Shabazz, is Arabic for "the gift of God." Haley, her godfather, got it wrong.

"There are people who battle me on the spelling," she says, "because the *Autobiography* is the bible. They say, 'You must have changed it.' "

That same air of sanctity envelops her father's memory, and it has drawn Attallah Shabazz into the publicity blitz for Spike Lee's epic *Malcolm X* (page 70), opening Friday. She had no part in the production, and she won't quite endorse it. But she wants moviegoers to give Spike a chance.

Poised regally in a hotel-room armchair, Miss Shabazz, as she likes to be called, explains, "My concern is to reinstate some healing prior to seeing this movie.

"I found myself," she continues, "trying to console friends, to assure them that someone they grew up admiring would not be tampered with. It wasn't even a matter of it being my father up there. A lot of people just want to be assured."

Attallah Shabazz was a schoolgirl on the afternoon in February 1965 when she, her three sisters, and her mother, pregnant with twins, filed into Harlem's Audubon Ballroom to hear her father speak. Within minutes, in their presence, Malcolm was assassinated. Betty Shabazz raised the six girls in Westchester; Attallah went to Sunday school at the Islamic Center on West 72nd Street and, later, to the United Nations International School.

The flash in her narrow green eyes, the way she rests one long coral fingernail beneath a high cheekbone, and the broad smile that frequently breaks her solemn demeanor all evoke images of Malcolm. Though history suggests that Miss Shabazz is in her mid-thirties, she will reveal neither her exact age nor—for reporters who can add—her age the day her father was killed. ("That was wrong in the book, too.") Rings on her left hand suggest marriage, and she hints at motherhood. But asked about her personal life, she won't go past "I'm a very happy person."

Attallah Shabazz.

She's more forthcoming about work. She's an actress. (She auditioned for a new *Star Trek* TV series.) She's a producer. (Call it ironic, but for nearly thirteen years, a troupe she co-founded with Martin Luther King's daughter Yolanda has barnstormed America with a motivational musical.) Above all, she's an inspirational speaker—preaching self-respect, persistence, and nurturance.

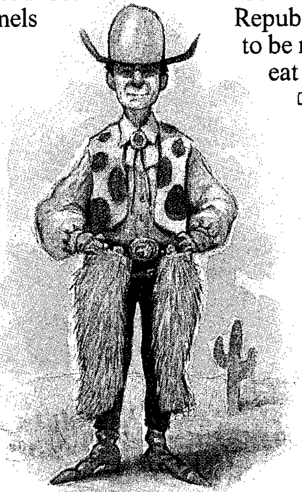
"When the *X* caps go out of style," she asked a New Rochelle audience this month, "are you going to allow somebody else to determine the trend, tell you who you are? Whether it's an *X* cap or a *Y* cap or a *U* cap, you have to celebrate yourself."

Her philosophy, she insists, comes straight from Malcolm X. She's quick to distinguish between her father's own words and statements he made "on behalf of the organization"—the black separatist Nation of Islam. She distances herself just as cleanly from Spike Lee's call to African-Americans to skip school or work Friday and go see his movie instead. "Dedicate that day to yourself," she tells audiences. "Do your best for yourself, and see the movie on Saturday."

The party line, plainly, does not faze Miss Shabazz. "*My* father," says the daughter of Malcolm X, "would not ask them to take the day off from school." RUSSELL MILLER

VERBATIM

ON ELECTION NIGHT, DAN Rather seemed to be trying to out-corn-pone Ross Perot. A selection of kernels from down-home Dan:



☐ "[It] will make the wax pop out of your ears."

☐ "Some people have said [he's] a half-bubble off plumb."

☐ "Bush has his back to the wall, his shirttails on fire, and the bill collectors at his door."

☐ "A race this close is as exciting as a fire at a circus."

☐ "Some of the Republicans are going to be mad enough to eat beans."

☐ "[The Bush campaign] is having a 3,000-calorie attack."

☐ "Clinton gets 286 electoral votes at a rotgut minimum."

☐ "Those two states haven't gone for Democrats since Trigger was a colt."

LORI STYLER

Photograph by Robin Holland, hair and makeup by Sam Wong for N.Y.M.P.H. Illustration by H.B. Lewis.

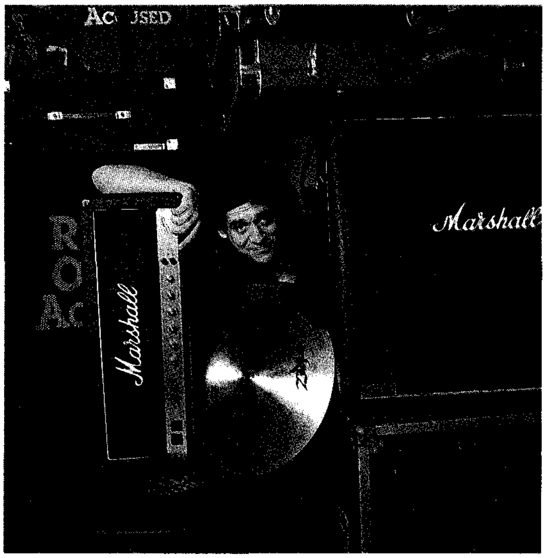
SOUNDS

The Son Also Rocks

THE NIGHT HE CLOSED San Francisco's famed Winterland theater, rock promoter Bill Graham wanted to keep his energetic 10-year-old son busy, so he gave him a chore to do: handing out 10,000 pre-rolled joints to the crowd.

More than a decade later, David Graham still can't sit still. During an hour-long interview, the 24-year-old Graham—founder of Music Unlimited, a New York music-management company—tugs on his baseball cap, devours mouthfuls of pistachios, and smokes a dozen Camel Lights as he absentmindedly winds and rewinds a rubber band around a pen. This second-generation rock impresario keeps his mind racing and his mouth moving—a striking, often eerie reminder that he truly *is* his father's son.

"I do have some of the mania Bill had," he admits—and it's a good thing. Besides managing such homegrown standouts as Blues Traveler, the Authority, and the Madhatters, Music Unlimited spent the past few months booking the sold-out Horde tour (with Pfish, Spin Doctors, and Blues Traveler); it also co-produced Lollapalooza II's famed sideshow concourse, complete with carnival freaks, political-information booths, and smart-shake vendors. The two-year-old company is now busy with a syndicated radio program and an upcoming multi-disc collection of live performances from San Francisco's Fillmore West.


On the road again: David Graham.

Despite his frenetic pace, Graham recently completed a side gig: penning the afterword for his father's posthumous autobiography, *Bill Graham Presents* (Doubleday; $24), injecting some clear-eyed perspective into the story. "He wasn't loved," David Graham says. "He was considered the anti-dude for a long time; he was considered the capitalist pig."

Although he graduated from Columbia, Graham will tell you his real education came from the road. He went to his first Grateful Dead show before he had teeth; he tagged along with the Stones through Europe at 13; and he saw a family rafting trip down the Colorado River come to an abrupt end when a plane flew overhead skywriting the message CLAPTON CANCELED. Bill Graham jumped out of the water and went back to work; David Graham tries not to be quite so obsessive.

"I want to fill his shoes morally," he says, "but not necessarily logistically." Graham still gets plenty of thrills from the road, though. "That's what rock and roll is all about—getting out there and jamming, taking chances. The reaction, the smiles, creating a blissful environment—that's the joy of this business." MARK HEALY

STREET FASHION

Baby Boom

ELEMENTARY-SCHOOL KIDS can be depended upon to glom on to at least one ridiculous trend a year—something so random and, well, silly that it leaves their elders completely clueless about where it surfaced and what in God's name it means. Freud would no doubt have a real field day with this year's model: the pacifier as fashion accessory.

Lynette Vargas, Marciela Banos, America Rivera, and Glennys Rodriquez, at Irving High School.

That's right. In much of Brooklyn and the Bronx, the lowly pacifier has gained ubiquity, and it is hurtling toward Manhattan at the speed of a runaway L train.

Before one scrambles to divine meaning from the trend, it's worth pointing out that it was hatched in the loopy world of hip-hop fashion, where a fascination with things puerile is hardly new. Public Enemy's Flavor Flav has been known to take the stage in P.J.'s with baby bottle. Itsy-bitsy pre-pubescent rappers Kris Kross market themselves with their trademark cute backward outfits. Homeboys in Dr. Seuss–esque striped stocking caps have rendered the baseball cap passé. Last year, one of the *Boyz N the Hood* sucked on a plastic teat while cruising with Ice Cube. And a member of TLC, the wildly popular female R&B trio, has been photographed in cute goofy primary colors, with, yes, a pacifier hanging from her neck.

In the trend's incipient days, kids wore the genuine article, but now anyone with a spare buck can buy a made-in-Taiwan hard-plastic number from street vendors and subway hawkers. The pacifiers come in a variety of colors (purple, pink, red, a very realistic-looking amber, and even black) and sizes. Their new, streamlined design makes them look almost hip, like an ancient Egyptian ankh on acid. And with hip-hop trends being routinely appropriated by Seventh Avenue, it's only a matter of time before self-styled homeboy Calvin Klein sends his models down the runway wearing them. KIM FRANCE

Photographs: top, Chris Ouelette; bottom, Shonna Valeska.

NEW YORK JOURNAL

IT'S A CATS *LIFE*

Cats HAS BEEN WITH US FOR TEN YEARS. LONGER, IF YOU COUNT previews.

"Yeah," Susan Martin says. "*Ten years.*" She trudges through the lobby of the Winter Garden Theatre. Performance 4,167 has begun; the crowd is mesmerized. They wave to the cast as it slinks down the aisles.

No one waves to Susan.

Martin, 38, is describing her work. Her hedge-trimmer voice drowns out Andrew Lloyd Webber. "By now," she jokes, "I thought I'd have a *real* job." But ten years ago, the telephone rang.

She says, "I'd been at the theater, on and off, since 1968." Since *Mame.* Then came a chance to work at an experimental show. One where humans, of all things, would dress as cats. She thought about it, and reasoned, "It's gotta be better than Twyla Tharp."

She stands by her decision. "At *Cats,*" she says, "I'm the show before the show." Why? "Because, let's face it: I'm entertaining." The truth? Because—let's face it—she's an usher.

She's not alone. "A lot of us are here ten years," Martin says. "Betty, Dotty, Valerie."

Maybe even Osmo.

They could leave if they wanted to. But a job with a steady show is rare. Besides, they're happy. A family. They would rather hear "Memory" eight times a week, now and forever, than lose their $27 per show. And get this: There are rumors that Webber, like a James Bond villain, is obsessed with surpassing *A Chorus Line* (which finally collapsed after fifteen years).

"I'd stick with it another five," Martin says nervously. "Sure. I don't see any reason in the world why I couldn't."

Cats *usher Susan Martin.*

IN THESPIAN PARLANCE, MARTIN IS A *directress.* AFTER THE doorman tears your ticket, she scours it. Then she assigns you an aisle. She considers this a promotion.

"I used to put people in their place," she says. "Now I tell them where to go."

Is this hard work?

Well, Martin says, the late-seating policy is rough. "Once the show starts," she says, "there's a twenty-minute wait to be seated." The tardy are marched to the back of the theater.

Customers hate this. They haven't flown in from Copenhagen to squint at fake fur. But this is for their own safety.

"Yes," Martin insists. "In the opening numbers, the actors are out there in the audience, doing all sorts of crazy things. We can't be taking people to their seats then. There'd be chaos."

Try explaining these complex ideas with your hands, to someone who has just spent a day on the Circle Line.

When the last of the stragglers has been led to his perch, the ushers leave the theater. This moment, a critical one, is called "flashoff." Using her flashlight, Martin sends signals to the others. They meet in the back of the theater and, like the cast of *Mission: Impossible,* slip out the doors.

But the cats keep on singing.

It's 8:45. In 20 minutes, Martin will snuggle up to the theater doors. She'll listen for six words: "Memory. All alone in the moonlight. . . ." In case you haven't used an elevator since 1982, these are the opening words to . . . that song.

When "Memory" ends, intermission begins. Martin flings open the doors, points toward the bathrooms, and starts deciphering Japanese.

"Sometimes they're a little pushy," Martin confides. "But hey! When aren't New Yorkers?"

Martin handles foreigners with Berlitz precision—after all, they pay her salary. Most of the theater's 1,512 seats are filled by folks who can't speak English. Fluency in a foreign language isn't required, but the ushers know French, Italian, German, Spanish, Russian, Finnish, and Japanese. And sign language—for "Check your camera"; "Give me your ticket"; and "The *Playbill* is free."

During the show, all sorts of unpleasantness can erupt. Occasionally, there's a heart attack in the audience. Children become traumatized by the scenery. Someone in the middle of the row decides he really does want audio assistance.

Another challenge—bomb scares. Sometimes, an otherwise rational person becomes unglued when he can't get a seat to the show. So, instead of doing the grown-up thing, like *trying for another night,* he decides that if *he* can't see *Cats,* no one else will.

Worse: groupies. Hector, for instance, has seen the show perhaps 200 times. In this regard, Halloween is especially taxing—the audience, unprovoked, often arrives in costume.

Now for the good news: Martin met her husband, Richie Evans, here. He's a *Cats* electrician. At the wedding reception, the D.J. was asked not to play a single note from the show.

But Martin has more than a *Cats* husband. Her daughter from a previous marriage, 18, ushers at the theater. Plus, Susan's mother was a Winter Garden legend. She ushered during the great shows of the fifties and sixties. Susan filled in when Mom had open-heart surgery.

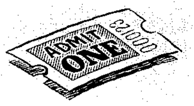
"And I'm still here.

"I was seating this guy one day," Martin says. "He told me this was his third time seeing the show." (Now, Martin loves *Cats*—but she stopped listening sometime in 1984.) "I asked the guy what kept bringing him back. He said, 'It's the magic. It's the energy. It's the fantasy.' And I said, 'Honey, if that works for you, then it works for me too.' "

BOB ICKES

Photograph by Nina Barnett.

HOT LINE

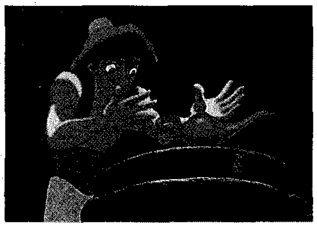


THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY

MOVIES

Aladdin: The best piece of Disney animation in a long time; a genie-in-a-bottle tale becomes a classic.



"All About Mankiewicz": The greats are all here—*All About Eve; Suddenly, Last Summer; The Philadelphia Story*—but the one to watch for in this five-week retrospective of 31 movies is *A Letter to Three Wives* (November 27 through 29). For one thing, it's terrific—especially the scene where Thelma Ritter holds court in the kitchen; for another, it's not on late-night TV or video. From November 20 through December 26 at the Film Forum.

Buff alert: The 92nd Street Y's "Reel Pieces" is five nights of actors (Susan Sarandon), directors (Martin Scorsese), and scriptwriters (Joe Eszterhas) talking work with Annette Insdorf, head of Columbia's film department. The series kicks off with Liam Neeson and *The Good Mother* on November 19.

ASK GAEL

***How can we get Mom, the town's worst cook, to give up Thanksgiving?* Lure her to An American Place, where family-style platters surround a corn-bread-stuffed bird. Or to Arizona 206 for wild turkey with blue-corn-bread dressing. Board a shuttle boat to Water's Edge. Pocahontas amuses the kids, and Pilgrims roam, at the Rainbow Room. Or tuck into the imperative bird at the Chefs Cuisiniers Club.**

ART

"Victorian Pleasures: 19th-Century American Board and Table Games": The whimsy is everywhere in this exhibition of more than 200 games. Who wouldn't be enchanted by The Mansion of Happiness, a charming old English board game in which players advance according to piety, honesty, and charity? And just imagine the political incorrectness of a game called Old Maid. At the New-York Historical Society through January 3.

BULLS AND BEARS
THE GREAT WALL ST. GAME
McLOUGHLIN BROS. NEW YORK
VICTORIAN PLEASURES: 19TH-CENTURY AMERICAN BOARD AND TABLE GAMES
THE NEW-YORK HISTORICAL SOCIETY • NOVEMBER 5, 1992-JANUARY 3, 1993

BOOKS

***Notorious,* Herb Ritts: This one's big enough to tip over most coffee tables. Ritts's classy black-and-whites celebrate everything from the tattoos on Cher's behind to Sean Penn (remember him?) peeing on a country road. (Bulfinch; $75.)**

TASTINGS

BY ALEXIS BESPALOFF

The Buena Vista winery, in California's Carneros district, has released a trio of excellent 1990 bottlings at about $10 each—a lively Chardonnay, a well-balanced Merlot, and a light, pleasing Pinot Noir.

THEATER

Out-of-town reviews were good, and word of mouth is just as positive on *My Favorite Year,* the musical based on a Peter O'Toole movie about an aging matinee idol and a young TV writer. Now in previews prior to its December 10 opening.

DANCE

Now that New York City Ballet is back on its toes, the holiday spirit can officially begin. This year's ninety-seventh season opens with a new work by Peter Martins on November 17, and ten days later, it's the one-and-only, most magical *Nutcracker* of them all.

Paul Kolnik

VIDEOS

***Far and Away* (MCA/Universal; $94.95): It was risky business making this clunky, old-fashioned covered-wagon Western. Tom Cruise is a bore; wife Nicole Kidman's better. On the small screen, whatever scope it had is long gone.**

RECORDINGS

***Homebrew,* Neneh Cherry (Virgin): And an intoxicating concoction it is. Soulful ballads, slamming raps, hippie funk—even a danceable duet about sex education with R.E.M.'s Michael Stipe.**

MUSIC

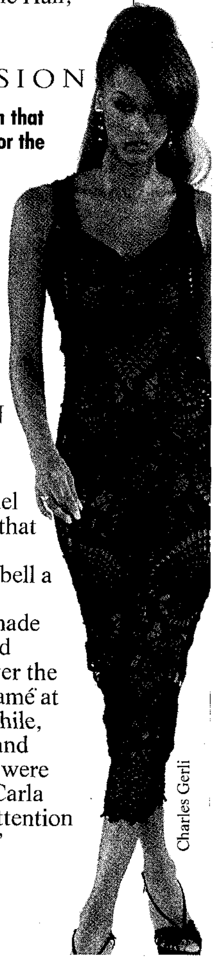
The Saint Louis Symphony Orchestra does Bolcom's *Songs of Innocence and of Experience*—a three-hour production in which Blake's poems are set to music. At Carnegie Hall; November 21.

TELEVISION

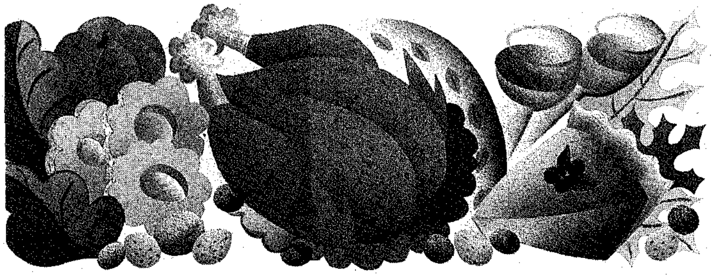
***Elizabeth R:* No question that it's been a rough year for the royals. In this two-hour documentary detailing a year in the life of Elizabeth, the queen comes across as a no-nonsense gal. (Channel 13; November 16; 9 to 11 P.M.)**

FASHION

"It's a model-eat-model world this season," says Michael Gross, who reports that hot-hot-hot Tyra is giving Naomi Campbell a run for the runway. "Tyra's campy act made them scream at Todd Oldham and sigh over the sight of her in macramé at Anne Klein. Meanwhile, Christy Turlington and Helena Christensen were never lovelier, and Carla Bruni is gathering attention like a rolling stone."



Charles Gerli



Coco Masuda

DO YOU KNOW ME?®

©1992 American Express Travel Related Services Company, Inc.

AMERICAN EXPRESS
3712
95006
TED BALESTRERI
Don't Leave Home Without It.®

My father had a saying, "Anyone who says they never had a chance never took a chance." With that in mind, my partner and I started The Sardine Factory with $960 and a cheap space up a staircase on the wrong side of the tracks. All the right ingredients for a smashing success.

"I'VE ALWAYS BEEN PREPARED TO EAT MY LOSSES. (OF COURSE A NICE SAUCE ALWAYS HELPS.)"

We were young, we worked hard, and some nights we even slept there.

The way I see it, we haven't got a choice but to gamble on something new and exciting. If you're in the restaurant business, you've got to keep changing with the times. The great restaurants of yesterday are the mediocre restaurants of today, and they'll be out of business tomorrow unless they keep changing and keep evolving with their customers.

I think American Express has the same kind of philosophy—they're going to do what it takes to keep the seats filled here. And I think that overall, American Express customers are by far the higher profile customers for fine dining. They're sending me people who appreciate that I go out on a limb. After all, that's where the fruit is.

Ted Balestreri
Co-Founder, The Sardine Factory
Monterey, California

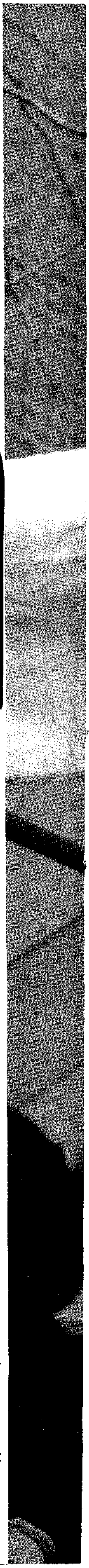
Bad Mouth

BY JEANIE KASINDORF

HOWARD STERN VS. THE FCC

Every weekday morning at six, Howard Stern walks into a studio at New York's WXRK–FM and spends the next five hours entertaining 1.2 million people in New York and millions more around the country with talk so dirty that much of it can't be printed in this magazine. On November 5, 1991, riffing with Robin Quivers about Pee-Wee Herman, Stern came up with a punishment for Herman that Dante might have invented in *The Divine Comedy*—if he'd had the sensibility of a toilet-mouthed 12-year-old.

Out in Los Angeles that morning, when the show was broadcast three hours later on KLSX–FM, a studio musician named Al Westcott was taping it. Westcott, who calls himself "a fairly liberal product of the sixties," carefully transcribed the tape in longhand, then transferred that copy to a computer disk. He sent that conversation about Pee-Wee Herman, along with dozens of others from the show, to the Federal Communications Commission. When he hadn't heard anything for several



Andrew Popper/Picture Group

AT HIS ANTI-FCC RALLY: "I'M GOING TO CONTINUE TO DO WHAT I DO."

months, he wrote to ask what happened to his complaint. When he received a form letter in response, he wrote the FCC a third time, asking when it was going to act.

Last month, it did—filing a notice that it intended to fine KLSX $105,000 for excerpts from twelve broadcasts of *The Howard Stern Show* that it believed were "indecent." The FCC also sent letters to the seven other stations that carried the show, asking if they had broadcast the same material. If the FCC fines each of those stations, the total bill for Howard Stern's shenanigans could come to $840,000. The fines are the opening volley of what may be a lengthy court fight to decide just how far "raunch radio" can go.

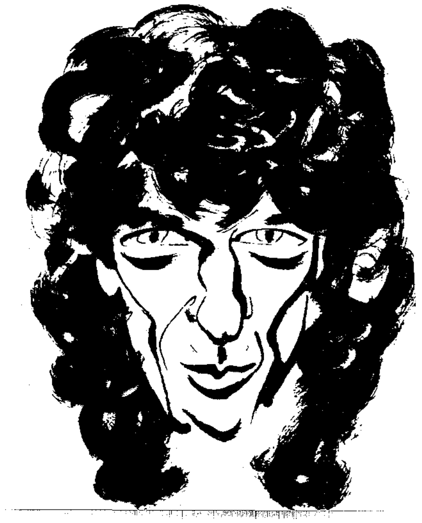
HOWARD STERN: Hey, I've done stuff to myself and thought about you.
STACY GALINA (of *Knots Landing*): Oh, my God. What have you done?
STERN: I'm not kidding. One time I was laying in bed, right? You understand that I go to bed early. In order to get to bed early, I have to have some kind of sex, and my wife is not always available because she is putting the kids to bed. You understand what I'm saying.
GALINA: Wait. How many kids do you have?
STERN: Two . . . and what a mess you caused.
GALINA: Oh, no. What?
STERN: My whole bed was a messy . . .
GALINA: Oh, shut up.
—November 27, 1991

Howard Stern, 38, has turned prepubescent humor into a multi-million-dollar business. In an age when society is saturated with raw sexual imagery, Stern still manages to shock. When one of the almost 12 million New Yorkers in the morning radio audience who do not listen to him happens upon his show, the inevitable response is "I can't *believe* that's on the radio."

Stern introduced raunch radio to the nation's airwaves on WWDC–FM in Washington, D.C., in 1981. After more than tripling his station's morning drive-time audience, he was brought to New York by WNBC–AM (now WFAN) to be its star of afternoon drive time. Three years later, WNBC, which had never been happy with Stern's take-no-prisoners program, fired him. But he quickly found a new home at Infinity Broadcasting, which owns WXRK (K-Rock, 92.3). He has made the station No. 1 during the morning by attracting an audience that gets a thrill from hearing Howard Stern test the limits of the public airwaves.

Stern, who has been battling the FCC since 1986, refuses to talk about the case. "Half the people who advise me and are involved in this say, 'Do us a favor; don't talk about the FCC, because it only infuriates them and it would be better if you low-keyed it, because they hate you when you yell about them and you point out what idiots they are,' " he said on the air the morning after the fine was announced. "And the other half says, 'Go ahead and say something about it, because what the hell, it doesn't make a difference; they seem to be after you anyway.' " So he has chosen to talk about it only where he can control the conversation—on his own show: "Whatever I have to say I'll say to my listeners."

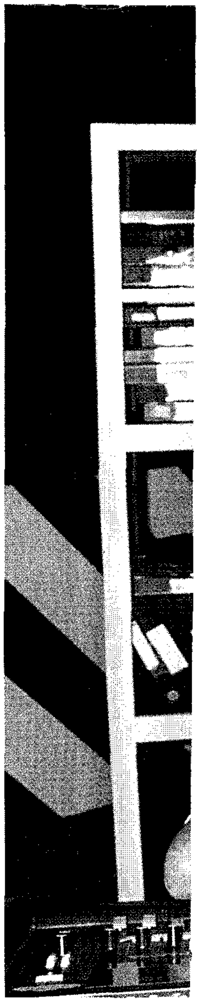
STERN told the Pointer Sisters he **WISHED** he could be their **'MASSA HOWARD.'**



"You put me in Fisher Stevens's shoes, boy, and I'll show you one satisfied Michelle Pfeiffer. That girl couldn't walk she'd be so sore. She wouldn't know what hit her. . . . I'd do everything to her. . . . Boy, her rump would be more black and blue than a Harlem Cub Scout."
—Howard Stern, November 15, 1991

HOWARD STERN STILL SOUNDS LIKE an adolescent South Shore Long Island kid who has discovered how many laughs he can get by grossing out the other kids in the playground. He presides over the airwaves with a brand of attack comedy and commentary that has all the inventiveness of a schoolyard wise guy's.

At his side are his loyal cronies. There is Robin Quivers, a former Air Force nurse and radio reporter who serves as his straight man and laugh track, matching him almost word for word with a nonstop giggle. Quivers and Stern spend a large part of each morning discussing the news events of the day. (Quivers reports that Amy Fisher was at a Cher concert, where she chatted with her lawyer "and played with her hair." "Which hair, the hair in her shorts?" Stern responds. Quivers tells him that Audrey Hepburn had a malignant tumor removed from her colon. Stern: "Can I buy it? That's memorabilia.")



AT K-ROCK WI

There is Jackie "The Jokeman" Martling, who feeds one-liners to Stern by frantically scrawling them on a pad and holding them up so Stern can deliver them as his own. There is Fred Norris, who also feeds his boss one-liners and invents character voices for the many skits they perform. There is "Stuttering John" Melendez, who takes his tape recorder out to celebrity events to ask famous people rude questions. ("If you pass gas at home in front of others, do you blame the family dog?" he asked Imelda Marcos.) And there is Gary "Baba Booey" Dell'Abate, who serves as one of Stern's favorite on-air whipping boys. There are also celebrity guests, including regulars like Richard Lewis, Richard Simmons, and Jessica Hahn. ("Only publicity kick she needs is between her legs," Stern said recently. "Jessica also has two big publicity lumps on her chest.")

No one is safe from attack—except Infinity Broadcasting president Mel Karmazin, who wrote a clause into Stern's contract that prohibits his star "shock jock" from mentioning him on the air. When Stern's wife, Alison, had a miscarriage, he turned the episode into a sick joke on the air. So that his father could attack the FCC, Stern called him on the radio the week the fine was announced. The older Stern was out of breath when he first came to the phone. "What are you doing? You're all out of breath," his son said. "You didn't finish wiping?"

Stern has infuriated Jews by running a series of skits called "Hill Street Jews," including one in which cops with heavy Yiddish accents tore down a Nativity scene that some elderly Irish folks had assembled on public property. When an imitation Frank Sinatra kept singing "Hymietown, Hymietown" to the

Illustration by Paul Hamlyn.

OP ROW) ROBIN QUIVERS, "STUTTERING JOHN" MELENDEZ, AND (BOTTOM) GARY "BABA BOOEY" DELL'ABATE, FRED NORRIS, AND JACKIE "THE JOKEMAN" MARTLING.

tune of "New York, New York," there were so many protests that WNBC made Stern stop playing the tape. He has infuriated blacks by repeatedly referring to Hempstead, Long Island, as Hempstead, Africa. When he had the Pointer Sisters as his guests, he said he wished slavery could be brought back so he could be their "Massa Howard" and have his way with them. Gay leaders met with the station's management to complain about some of Stern's routines, like one that made fun of gay-bashing. ("I had a friend who was gay, his father kicked the crap out of him. You should see him, he porks girls like you wouldn't believe.") The Los Angeles chapter of the National Organization for Women has threatened to boycott the E! Entertainment Network, on which his upcoming cable-television show will appear, because he treats most women as little more than the objects of his masturbatory dreams.

'IT'S LIKE WE'RE TELLING PEOPLE, 'GO AHEAD, WE *dare* you to listen,' " Fred Norris once said.

While a large part of his audience is made up of young white men reliving their locker-room days, they are not the only reason for Howard Stern's success. There are people who listen because they are tired of being politically correct. There are people who listen because they would love to be able to yell at the world the way Howard Stern does. There are those who listen just to see how far he will go. Then there are those who explain their attraction to the show the way one otherwise politically correct New York woman does. "It's sort of like when you pass by a car wreck," she says, "and you have to look."

"I have come across an absolutely incredible, widespread group of people who listen," says Dr. Joyce Brothers, who has been a guest on the show. "They tune in first to see what the fuss is about and then find themselves hooked to see how far he will go. It's like watching a tightrope walker. I've even come across some priests who first tuned in to be furious and then got amused and then continued to be fascinated."

Chauncé Hayden, the editor of the New Jersey–based *Stepping Out* magazine and one of Stern's loyal fans, believes there are many "closet listeners." He first appeared as a guest on Stern's recently canceled television show as the man with the world's longest tongue. Now he frequently asks celebrities he is interviewing what they think of Stern, and calls in to the radio show to report their comments. "Howard is talking about things we're not supposed to say, and we're listening to things we're not supposed to listen to," Hayden says, "and you get addicted to it, because you can't hear it anywhere else. It is an addiction. When he goes on vacation, you almost get uptight waiting for him to come back.

"The people who put others down for listening to Howard Stern are probably in the closet," he continues. "I guarantee you those are the people who are listening to him but are afraid to admit it. Even my parents. They don't particularly like him, but I've had the show on and all of a sudden my father will walk into the room and say, '*What* did he say?' And he'll have a smile on his face."

Did you have sex with Magic?
He's got the HIV.
He could have infected you and you'd be diseased.
Oh that Magic, when he banged you good,
He didn't wear rubbers though he knew that he should. . . .
It's tragic about Magic and this awful thing.
Why couldn't it have happened to Larry King?

—"Magic Johnson Song," sung by
Howard Stern, November 15, 1991

Howard Stern was born in 1954 and spent his early years in Roosevelt, Long Island. He lived the classic postwar suburban

Photograph by Albert Ferreira/DMI.

WITH LUKE PERRY AT THE 1992 MTV AWARDS.

life with his father, Ben, his mother, Ray, and his older sister, Ellen. He inherited his love of radio from his father, a recording engineer who had his own recording studio in Manhattan. He often plays a well-worn tape made on a visit to that studio during which his father quizzed young Howie and Ellen about current affairs. When his father becomes annoyed with his son's antics, he yells, "Shut up, you moron!" just as his son yells at his guests today. (" 'What, are you stupid?' You gotta ask that question before someone asks it of you," Stern recently explained on the air. "My father used to ask me that.")

By the time Stern was in junior high school, his was a mostly middle-class black neighborhood. "Whenever you're on the outs, you want to be in," he told *New York* Magazine in 1985. "Being Jewish is a pain in the ass sometimes. I was totally out of my culture. I wanted to be black in the worst way then." By the time he entered high school, his parents had moved to Rockville Centre. A Jewish kid in what was largely an Irish Catholic and Wasp community, he still felt like an outsider.

HOWARD STERN: . . . My parents, first they gave me the genes to make me six foot five with no penis to speak of. . . . I couldn't even change in the locker room.
GERALDO RIVERA: I heard that about you.
STERN: Well, it's true. Then they stuck me in a black neighborhood; you'd be crazed, too. . . . It was a traumatic upbringing, to say the least. There was a time I even hit on black women.
—October 31, 1991

Despite those early experiences, Stern has embraced the eighties politics of the white, working-class, law-and-order Reaganite. ("We gotta stop this influx of immigration or we're doomed, man, we're doomed," he said after a predominantly black and Hispanic jury acquitted a young black man accused of murdering a young Hasidic scholar in Crown Heights.) He is still the suburban Long Island kid who was raised to believe that his split-level house and three-quarter-acre plot of land are sacrosanct. ("Life imprisonment for people who egg," he said when Robin Quivers read him the story of a young Bronx girl who was shot in the arm on Halloween after she threw an egg at someone's house. "I'm damn serious, anyone who destroyed people's property.")

The two big exceptions to his conservative, Al D'Amato brand of politics ("Senator Al" is one of his favorite guests) are his reliance on the First Amendment and his support of a woman's right to an abortion. He urged his listeners to vote for Bill Clinton because he was so sick of "this morality crap" the Bush administration was trying "to push down our throats." And he repeatedly said that any woman who voted for Bush might as well put her vagina in an envelope and mail it to the White House.

AFTER STERN GRADUATED FROM high school, he went to Boston University ("I heard it was an excellent place to pick up women"), where he majored in communications and met his wife. While there, he made a documentary about transcendental meditation, which he still practices today. He and three buddies began a student radio show called "The King Schmaltz Bagel Hour," a takeoff on *The King Biscuit Flour Hour.* "We said whatever the f--- we wanted," he told *Rolling Stone.* "It sounded just like what I'm doing now."

In 1976, he graduated from college and got a job as a $96-a-week disc jockey at WRNW–FM, a small (3,000-watt) rock station in Briarcliff Manor, New York. From there he went to WCCC, an AM/FM station in Hartford, Connecticut. It was in Hartford that he teamed up with Fred Norris, who was a college student working at the station. In 1980, Stern moved to WWWW–FM in Detroit. Nine months after he arrived, the station went country, and he decided to leave. "I have no tolerance for country music," he has said. "I mean, the Judds remind me of Nazi women. I feel they would kill me."

In 1981, he went on the air at WWDC in Washington, D.C., and Howard Stern, the shock jock, was born. The station teamed him with Quivers and he persuaded the management to hire Fred Norris. In less than two years, Stern more than tripled the station's morning drive audience. (After Air Florida Flight 90 plunged into the Potomac in 1982, he tried to call the airline to ask what the one-way fare was from National Airport to the 14th Street Bridge.)

In the summer of 1982, WNBC offered to pay Stern about $200,000 a year. He moved back to Long Island, where he lives in a spacious house on the North Shore with Alison, who is pregnant with their third child, and their daughters, Emily and Debra.

WNBC, which already had Don Imus on in the morning (*New York,* November 18, 1985), put Stern on in the afternoon. It was never a comfortable fit. The station was too concerned with its corporate image to tolerate Stern's raunch. He was told by

Photograph by Frank Micelotta/Outline.

Snapple
Made from the best stuff on earth.

ON HIS TV SHOW WITH A SPOKESMODEL . . .

PERFORMING A "BREAST IMPLANT". . .

AND THE RESULTS OF THE "OPERATION."

management to lay off sex and religion. During his first month on the air, he was suspended for several days after running a skit called "Virgin Mary Kong," God's new video game, in which a bunch of men chase Mary around a singles bar.

In three years, Stern took the station from No. 11 to No. 1 during afternoon drive time. But that was not enough to calm the programmers at WNBC. In September 1985, he was told he was being fired due to "conceptual differences." He believes he was fired after Thornton Bradshaw, at the time the chairman of RCA (which then owned WNBC), was driving in his limousine one afternoon and heard Stern's crew play "Bestiality Dial-a-Date."

Stern spent five weeks at home, booking dates as a stand-up comic in places like the Club Bené in Sayreville, New Jersey. Then his agent made a deal with the Infinity Broadcasting Network. In November 1985, Stern went on the air in K-Rock's afternoon slot. Four months later, he was moved to the morning drive time. He recruited Robin Quivers and Fred Norris and signed on Jackie Martling, a stand-up comic, and Gary Dell'Abate, who had been at WNBC.

In 1986, he passed WNBC in the morning ratings and staged a mock funeral for his former employer at Rockefeller Center. Last fall, he moved into first place. He celebrated by broadcasting a mobile victory tour around midtown Manhattan, complete with an outdoor press conference in Times Square attended by a couple of hundred freezing fans. "As I look at you, I see a sea of losers like me," he cried out to them. "Who would ever think that a sea of losers like you would make a loser like me No. 1?"

Stern—who in 1990 signed a five-year contract with Infinity said to be worth more than $10 million—is now heard in ten cities around the country. He is still No. 1 in New York and is now No. 1 in Los Angeles. In the New York market, he has 9.5 percent of the morning drive audience, according to the Arbitron Company. Imus, his arch-rival, is in ninth place on WFAN–FM (660)—which Infinity bought last April—with 3.6 percent of the audience.

Stern also does a booming mail-order business in videos. The show is currently bombarding his fans with plugs for *Howard Stern's Butt Bongo Fiesta*. The video features "guys playing girls' buttocks like musical instruments" and Jessica Hahn in a "one-minute tribute" to her private parts. It is the third in a series (*Howard Stern's Negligee and Underpants Party* and *Howard Stern's U.S. Open Sores* preceded it) that Stern sells through an 800-number. "Far and away the funniest, greatest, most ground-breaking, taboo-shattering program ever," the promos say. "Takes spanking to a new and exciting level."

HOWARD STERN: First I want to just strip and rape Mark [Thompson] and Brian [Phelps, his rivals in the Los Angeles market]. I want my two bitches laying there in the cold, naked, and I want them crawling on their knees to me, and I want them coming to their king and master.
ROBIN QUIVERS: Well, I don't know if you want this rape imagery.
STERN: Yeah, I want it.
QUIVERS: Oh.

—November 7, 1991

IN THE SUMMER OF 1990, STERN TRIED TO MOVE TO television with a one-hour show, Howard Stern, produced by WWOR–TV. At eleven o'clock every Saturday night, he and his radio band went on the air with a cast of goofy guests (like the Kielbasa Queen, who swallowed foot-long sausages), B-list celebrities, and a parade of bikini-clad "spokesmodels" who helped Stern pitch the show's sponsors (one Saturday, he had the spokesmodels pour Snapple over each other). The show also featured tapes of Stuttering John asking his embarrassing questions (he asked Gennifer Flowers if Bill Clinton had used a condom when he slept with her, and he asked Ted Williams, Carl Yastrzemski, and Reggie Jackson if they had ever accidentally farted in a catcher's face).

The show—which often beat *Saturday Night Live* in the New York market during the half-hour the programs overlapped—was canceled after two years. "It was strictly a financial decision," says WWOR president and general manager Michael Alexander. (Alexander inevitably became a Howard Stern victim. Stern announced on the radio that he was going to send him and another WWOR executive on a fishing trip and arrange to have them stranded at sea so they would be "forced to drink their own urine.")

"Because of the cost of producing the show and paying all the talent and his whole entourage," Alexander says, "it had to work around the country to make it work out financially. We couldn't keep it in enough of the country for the national sales to work. Too many stations were dropping it."

Two of the stations that dropped the show were WFXT–TV, the Fox station in Boston, and WNPL–TV, in Naples, Florida. Why did the Boston station cancel it? "Three words," says Jim Byrne, the program director: "the Kielbasa Queen. Every week there would be complaints about 'Bobbing for Tampons,'

"As I **LOOK** at you, I see a **SEA OF LOSERS** like me," Stern told his **FANS.**

'The Lesbian Love Connection.' The thing that really did it for me," Byrne says, "was we got a call from an elderly man. He said that he and his wife fell asleep in their easy chairs watching *Cops,* and his wife awoke during the Kielbasa Queen and couldn't sleep the rest of the weekend. My general manager said, 'Could you go down and take a look?' We screened it, and it was really pornographic. After that, we called the syndicator and said, 'That's it.' Then Stern went on the radio and called me an old fart." Byrne laughs. "I might be a fart, but I'm not old. It was just too raunchy. It had great demographics, men 18 to 34, but advertisers didn't really want to be associated with it."

WNPL–TV canceled the show after complaints from advertisers and the local chapter of Morality in Media. "I'm not big on censorship," says Bill Darling, the station's general manager. "And frankly, the time of night we were showing him, I didn't think it would offend people. But a lot of people were up in arms. What was bothering my viewers was the way women were being degraded, the almost pornographic suggestions. I started getting a lot of calls from advertisers saying, 'Look, we're going to pull our ads from all your shows.' So reluctantly, I did have to agree there wasn't a lot of saving grace to the show. There wasn't much that was funny; most of it was what I call shock TV. The guy is just capitalizing on seeing how far he can go."

After Darling canceled the show in Naples, Stern asked him to appear on television for a debate. Darling agreed to appear via satellite. "I got set up for that," he says. "Stern said, 'Hey, Bill, I've got Miss Kielbasa on here,' and began to describe what she was doing. I said, 'I don't care what she's doing.' He said, 'Hey, Bill, I've got two lesbians kissing.' I said, 'Howard, I've seen two lesbians kiss. What's the purpose?' "

The WWOR experience raises the question of whether shock jocks can move beyond a career in radio. Stern clearly intends to keep trying. In July, he signed a deal with producer David Permut and New Line Cinema to make his first film. Permut likes to compare its chances to those of Cheech and Chong's first film, *Up in Smoke,* rather than to the disastrous debut of Andrew Dice Clay's *The Adventures of Ford Fairlane.* "Howard's going to play a character who is not a far cry from himself," Permut says.

In October, Stern also signed with E! Entertainment Television to play host on a weekly half-hour celebrity-interview show. *The Howard Stern Interview* won't premiere until Friday, November 27, at 10 P.M., but it has already stirred up trouble. Tammy Bruce, the president of the Los Angeles chapter of NOW, which had led a boycott of Alfred A. Knopf when it published Bret Easton Ellis's *American Psycho,* met with Lee Masters, the head of the network. She threatened to stage a similar boycott of the network. To forestall that, Masters agreed to produce some special programming about women. He also promised that the show would not be like anything Stern has done before. "It's going to be very different from the radio show," he says, "and very, very different from his previous television show and his videos. This won't be *Butt Bongo Fiesta.* That being said, it is still Howard Stern, and Howard Stern is provocative."

"The **FCC** wants to **CLEAN UP** the show?" **STERN** said. "Go ahead, let them try!"

HOWARD STERN: The closest I came to making love to a black woman was, I masturbated to a picture of Aunt Jemima.
GERALDO RIVERA: Oh, come on.
STERN: On a pancake box. All right? . . . I did it right on her kerchief.

—October 31, 1991

HOWARD STERN HAD HIS FIRST RUN-IN WITH THE FCC in 1986. A woman named Mary Keeley turned on WYSP in Philadelphia one morning and heard Stern telling a woman, "Boy, Susan, you could really have a party" with his genitals. Another morning, she heard him rambling on about lesbians: "I mean, to go around porking other girls with vibrating rubber products, and they want the whole world to come to a standstill." Keeley got in touch with Donald Wildmon, the president of the National Federation for Decency (now the American Family Association), and the two filed a complaint with the FCC.

When previous generations of shock comics, like Lenny Bruce, entertained the public, their acts were heard only by people who paid to hear them. Once a younger generation of comics began taking their routines to the public airwaves, where they could be heard by any listener, the FCC began to act. In 1976, in response to a complaint about a George Carlin routine on New York's WBAI–FM called "Filthy Words," the commission established a "seven dirty words" policy. During the hours when children might be listening, it said, a radio broadcaster could say anything on the air except those seven words.

By 1986, the FCC was under a lot of pressure from a coalition called the National Decency Forum—which spent a month that year picketing in front of the commission's building in Washington, D.C.—to change that standard. After considering the complaints against Stern, the FCC announced that it was expanding the definition of what was prohibited to include "indecent" speech "that describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities and organs." It warned WYSP and all other stations that in the future they would be fined for allowing such "indecent" language to go on the air.

Robert Peck, the legislative counsel for the American Civil Liberties Union, says the FCC is using the issue of children's rights as a smokescreen to try to infringe on First Amendment rights. "They say they are trying to protect unsupervised children," he says, "but they have presented no evidence that unsupervised children are listening. When Stern's radio station asked the Gallup organization to do a survey in New York, they found that only one child under 12 heard the show, and he listened along with his parents. The airwaves are covered by the First Amendment, and as soon as the government can decide what can and cannot be said on the airwaves, then you begin limiting those rights."

Stern responded to the ruling by staging a rally at Dag Hammarskjöld Plaza. "The FCC wants to clean up the show?" he said on the air. "Go ahead, let them try! . . . The whole thing's so funny, this whole witch-hunt. . . . Nobody is offended by this show, maybe some grandmothers. . . . I'm going to continue to do what I do."

And so he did. In December 1988, Anne Stommel, a retired technical writer and editor in Red Bank, New Jersey, had set her clock radio to wake her up on a Wednesday morning because she had to be at the hairdresser. "Either I or the gal who cleaned must have hit the dial," she says, "because instead of hearing WPAT at

93.1 FM, I heard 92.3 FM [K-Rock], less than a kilocycle away. It was just before Christmas, and I woke up expecting to hear that sort of dreamy music from WPAT. Instead, I heard a voice saying he didn't know if he had enough naked women lined up." It was Howard Stern promoting his Christmas show.

Two days later, Stommel got out her Panasonic tape recorder and recorded the Christmas show. There was the man who plays the piano with his penis. There was the gay choir that sang, "I'm dreaming of some light torture, some bruises just to make me moan. . . . Masturbate. Humiliate. . . . " Then there was Stern doing a running commentary on the party: "Good, girls; excellent. The big black lesbian is out of her mind with lust. . . ."

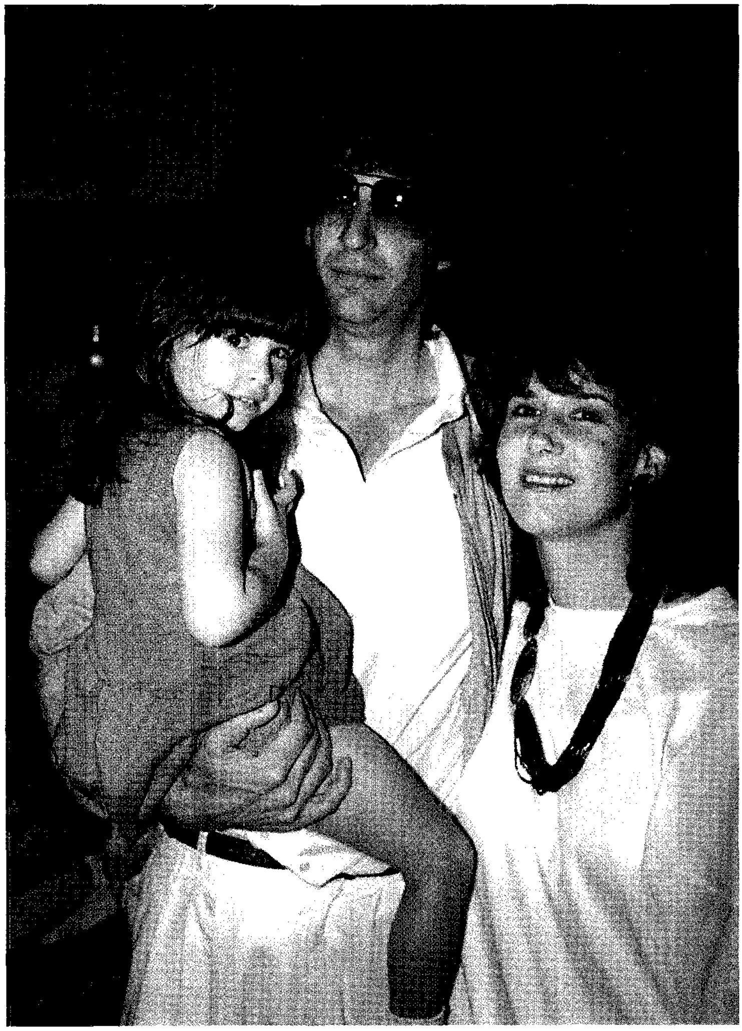
Stommel wrote to Senator Bill Bradley, who responded by referring her to the FCC. One year later, the FCC issued a "notice of apparent liability" saying it believed the three stations that carried the Christmas show—WJFK in Washington, WYSP, and WXRK—should each be fined $2,000.

The stations stood by Stern. "I would have done that show again," says Mel Karmazin. "We wholeheartedly disagree with what the commission has determined is indecent. Clearly, the commission has said it is okay to discuss sex and is okay to use body parts and body organs on the radio. We provided them with an awful lot of information that says that Oprah and Phil and Geraldo and people are all discussing the same thing. What is your reason for saying, when Howard discusses sex in a humorous manner, it's different than when others discuss it in another way?"

STERN RESPONDED TO THE FCC'S RULING BY PACKAGING the Christmas show and "highlights and lowlights" from other shows in a double cassette and CD set, *Crucified by the FCC*, which he started selling through an 800-number for $29.95. Anne Stommel was invited to debate him on his television show. "Dick Cavett was the moderator," Stommel says. "It was an absolute farce. Howard Stern had a black bra and a black vibrator and said, 'Miss Stommel, probably you would object to these.' "

It was a year after the Stommel decision that Al Westcott began his Howard Stern campaign. From October 30 to December 6, 1991, Westcott spent most mornings taping *The Howard Stern Show* on KLSX in Los Angeles. He sent transcripts to about twenty of the show's sponsors.

"I got responses from about twelve or fifteen of the sponsors," says Westcott, who now lives in Las Vegas. "They all removed their commercials. I contacted the station's program director, Andy Bloom. We had several conversations. His response was 'We don't care how many sponsors drop out, we're going to continue running it.' "



WITH HIS WIFE, ALISON, AND DAUGHTER EMILY IN 1986.

Photograph by Albert Ferreira/DMI.

Westcott filed his transcripts with the FCC last February. Then last month, the FCC suddenly decided to move on both Stommel's and Westcott's complaints. It formally imposed the $6,000 in fines against the New York, Philadelphia, and Washington stations for the 1988 Christmas show. And four days later, it filed a "notice of apparent liability" stating that it intended to impose a $105,000 fine on KLSX.

The real issue is not the money. The $105,000 fine is insignificant compared with the $3,000 a minute that a 60-second commercial on *The Howard Stern Show* can command in New York and the $1,500 a minute it can get in Los Angeles. The real issue is whether—five or six years from now, when the case could finally reach the Supreme Court—the court will limit how far the new generation of shock jocks can go.

Although half the people advising Howard Stern told him not to take on the FCC, he couldn't stop himself. Stern spent the weeks after the rulings railing against the commission. The morning after the $105,000 fine was announced, he admitted to feeling "kind of blah."

"I don't know what's going on in America," he said. "I tell you, I don't know what's going on. . . . We have a hang-up in this country about nudity and bodily functions. . . . What the real story is in my humble opinion: The federal government, five jerks, five bureaucrats, are up there saying, 'Hey, everybody, we don't want certain things on the radio.' . . . And what this really is, let me tell you, what's going on, the FCC has decided to target me. . . . If you don't think they're targeting me, I can produce a hundred tapes of Howard Stern imitators all over the country who are not being fined. . . . I'm being singled out, 'cause I'm the most successful. . . . Let's go after Stern, ruin his career, and maybe everybody else will be off our ass."

As the week wore on, he warmed to the fight. "Nobody wants to see anybody get AIDS . . . unless they sit on the FCC," he said. After reading that FCC chairman Al Sikes had prostate cancer, he said, "I pray for his death." He ranted against the double standard for radio and television. "Listen, and let me tell you another thing, when these kids come home from school—I know from my daughter, runs into the TV room, puts on the TV. You know what's on—Donahue, Oprah. My daughter was sitting, I caught her watching the other day, they were doing a transsexual show; it was so graphic I can't begin to tell you. Not that I have a problem [with it]; it's my job to supervise her, but let me tell you, that's when the kids are not supervised. . . ."

The day after the presidential election, Stern was delirious. "Congratulations to Al D'Amato and Bill Clinton," he said early that morning. "And by the way, congratulations to the FCC. I guess I'll be seeing you guys real soon, heh, heh, heh. . . ." Then, later in the day, apropos of nothing, he called out, "Hey, FCC, kiss my ass!" ■

The Art of Dying

IS THERE A BETTER WAY FOR THOSE WHO WILL NEVER RECOVER? •

BY MARILYN WEBB

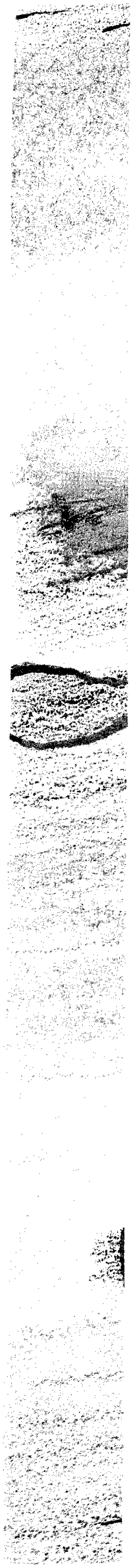
FIVE YEARS AGO, CYNTHIA O'Neal's friend Archie died of AIDS. "It was the first time I'd ever been with someone who was dying," she says. "He was 32. It totally transformed anything I'd thought before about death."

By the time Archie realized he was dying, he had been hooked up night and day to a machine that dripped nutrients directly into his stomach. This was not a life he wanted, so he asked his friends and his doctor to unhook the machine. "He wanted to make the most of the time he had left," O'Neal says. "Thankfully, the doctor said yes."

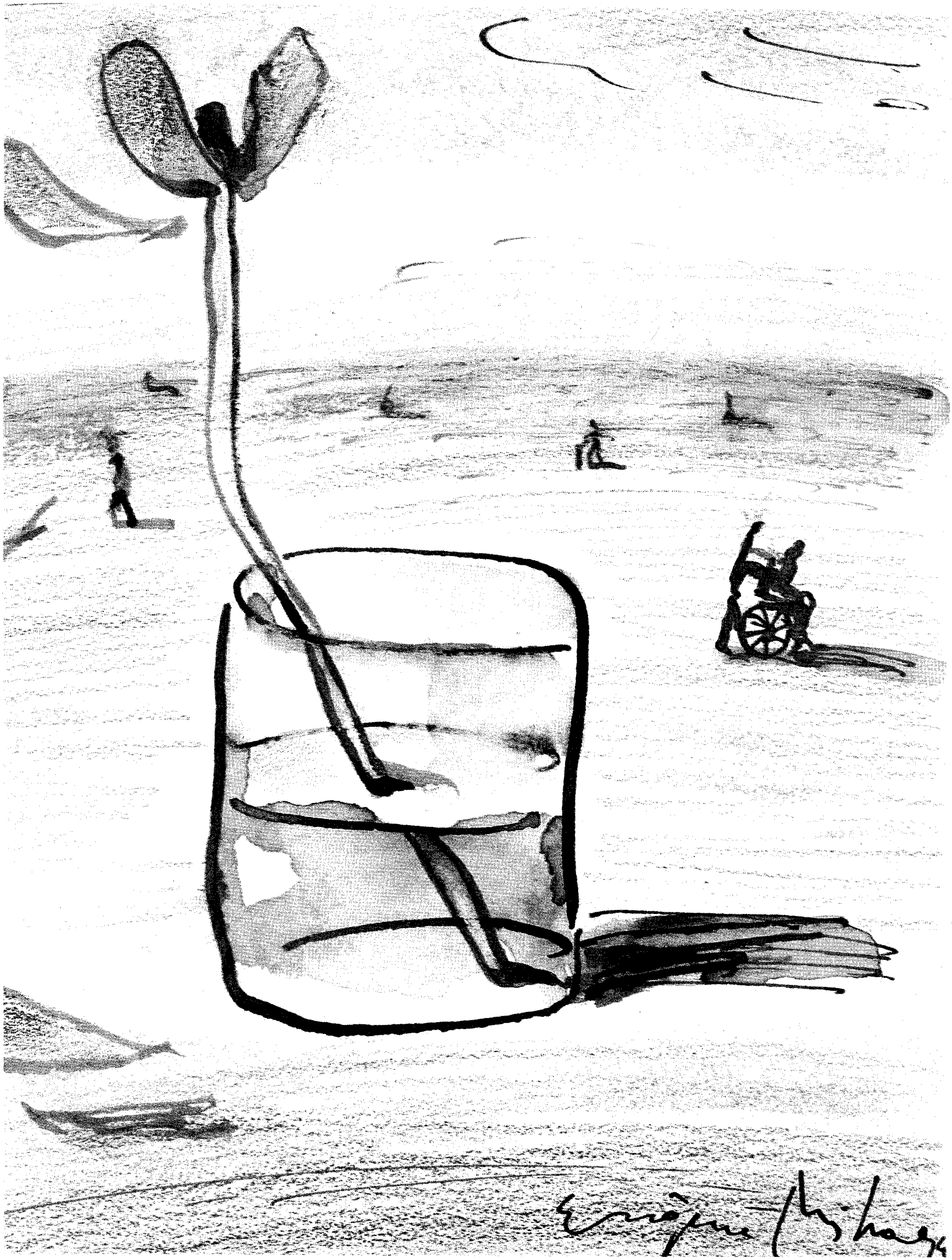
Gathering his family and friends, Archie said, "Please put me in a wheelchair and let's go to the Metropolitan Museum." For the next four days he was wheeled around the Met, the Frick, and the Whitney. He lived only on water. Then he got so weak that he had to go back home to bed. He died five days later.

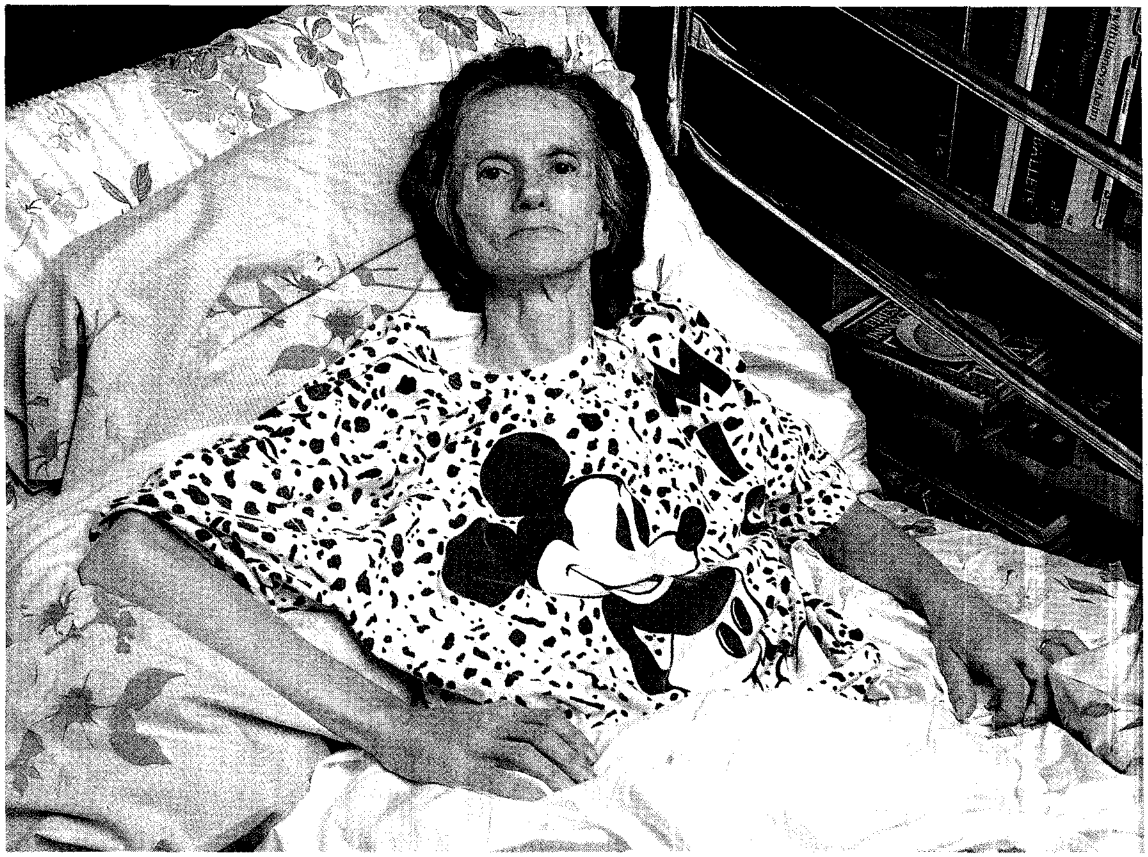
"He was near a coma, in and out," O'Neal says. "But there were times when he became alert. Once he sat up and said he wanted iced coffee, good champagne, and a 3 Musketeers bar. He ate with relish and managed to keep it all down. But he never ate again."

Archie always loved sweet-smelling oils. "A close friend began massaging his back, his feet, his shoulders. And we all held him, and each other, very close. It was extraordinary—like a birthing," O'Neal says. "He would go to sleep—a very deep sleep, like a coma. His breathing would slow, and then he'd come back. I'd say, 'Where were you? Picking out a good room?' And he'd smile



ILLUSTRATED BY EUGENE MIHAESCO





AUDREY HILL AT THE HOME OF HER SON JONATHAN. SHE DIED THIS PAST JUNE.

and say, 'Boy, I was really far away from my body, and it was a big effort to get back in.' He slept longer and longer, and then, he just died. It was very, very beautiful, like seeing him off on a great journey."

Archie taught O'Neal that, awful as it is to lose someone you love, dying itself isn't something terrifying. And the experience changed her whole life. Today O'Neal is the founding director of Friends in Deed, an organization that provides emotional and spiritual support to people facing life-threatening illnesses. She is part of a movement that's beginning to explore natural dying, much as the Lamaze movement explored natural childbirth several decades ago. This new movement is predicated on a major shift in cultural thinking and a sea change in medical technology and the law.

SOME CALL IT "CONSCIOUS DYING." It is spiritual but not religious. It is not euthanasia, nor is it suicide. It is dying a dignified death when the prognosis is terminal and further treatments are of questionable value. Some of those who work with terminal patients have developed their ideas through the hospice movement or the literature of near-death experience; some are psychiatrists who have developed a new field, psycho-oncology. All seem intent on helping people like Archie die the deaths they choose.

"Like birthing," hospice nurses Maggie Callanan and Patricia Kelley write in their important new book, *Final Gifts* (Poseidon Press), "dying can be an opportunity for the whole family to share positive experiences rather than only sadness, pain, and loss." The key is knowing what to expect when we die, for that knowledge reduces the panic and fear.

"Dying is a unique experience for each patient, yet it is not so unpredictable that you can't provide some guidelines that families find very helpful," says Genevieve Foley, director of nursing practices at Memorial Sloan-Kettering Cancer Center. She works with dying children. "The death of a child," she says, "is one of the most important events in a family's history, and it will have a ripple effect for generations if it isn't handled well."

Handled well, death can be both painless and peaceful. Natural dying rests on new advances in medication, new modes of medication delivery, and new thinking about pain control. Morphine and other narcotics won't necessarily turn the terminally ill into addicts, and will almost always take away pain. But until recently, doctors, who get little training in pain control in medical school, have been reluctant to use narcotics for pain relief.

"We all fear pain. Maybe a third of all cancer patients have pain; two thirds have it in the terminal stages," says Dr. Jimmie C. Holland, chief of psychiatry services at Sloan-Kettering and author of the classic text *Handbook of Psychooncology*. "Virtually all of it is controllable, yet we have an undertreatment of pain and depression. If we can treat both of them, we can make patients more hopeful and improve their quality of life. These are the issues the physician-assisted suicide debate isn't taking into account. So society is moving into a very complex area without understanding that our palliative care is sophisticated, but isn't being used nearly enough."

Targeted pain medications, given regularly or in doses that a patient can control, let most patients remain pain-free till death, while keeping their senses intact. Drugs to counteract debilitating symptoms—nausea, bowel or bladder dysfunction, shortness of breath, or severe depression—can contribute much toward comfort. These new medications give people an unprecedented ability to choose how they die, and where. Taking the pain and fear out of dying provides a major alternative to Dr. Death when a prognosis really is bleak. And this view comes not a moment too soon.

UNFORTUNATELY, DEATH—not just the lingering illnesses of elderly parents but the premature deaths of young people like Archie—has taken on a terrible familiarity in the past ten years. And these days, people who care for the dying face unprecedented ethical dilemmas. Medical science has advanced so far that what many people most fear is a slow death on machinery that prolongs life but makes it a living hell.

In 1976, a New Jersey court decision gave Joseph and Julia Quinlan the legal right to take their comatose, permanently impaired 22-year-old daughter, Karen Anne, off a respirator. In 1990, the Supreme Court ruled that an individual has a constitutionally protected right to refuse medical treatment. When the patient is incompetent, states can require clear and convincing evidence that removing life-sustaining equipment is what the patient would have wanted. That ruling eventually allowed the parents of 33-year-old Nancy Beth Cruzan to have her feeding tube removed. In the years between these landmark cases, other court decisions changed the legal definition of death and tried to clarify the circumstances under which patients or their families could refuse treatment.

In December 1991, the federal government enacted the Patient Self-Determination Act (PSDA). All medical facilities re-

Photograph by James Hamilton.

ceiving federal funds must now inform patients of their right to prepare advance directives for their care. All states now have legislation on advance directives, including living wills and/or health-care proxies.

New York State has no law on living wills. However, court decisions have recognized that hospitals should honor such documents if they contain clear evidence of the patient's wishes. And almost two years ago, the state's health-care-proxy law went into effect; it requires hospitals and doctors to allow a "proxy," previously designated, to make the medical decisions for an incompetent adult.

Regrettably, says Tracy Miller, executive director of the New York State Task Force on Life and the Law—set up to make recommendations to the governor on issues arising from advances in medical technology—most people don't sign health-care-proxy forms. And if a patient who has lost his capacity to make his own decisions has not designated a proxy or signed a living will that provides specific, clear, and convincing evidence of his treatment wishes, no one has the authority to speak for him.

Studies suggest that only 15 percent of adults will sign a proxy form. (To get a form, send a stamped, self-addressed envelope to Proxy, Box 1634, New York, New York 10116.) For that reason, in January 1993 the Task Force will present a bill to the State Legislature calling for a Treatment Decisions Law. That, Miller says, "will let families or close friends make decisions at people's bedside—whether or not patients have signed a proxy form—rather than in a courtroom."

Such a law would prevent worst-case scenarios like the plight of Murray Elbaum and his wife, Jean. For two years, Murray tried to have his comatose wife's life-sustaining equipment shut off. Since she had not put her wishes about medical treatment in writing, the nursing home caring for her refused to do so. Finally, Murray won his case in court. But another court ruled that he must pay the $100,000 the nursing home charged during the time he had tried to force it to stop the treatment.

UNTIL 1969, WHEN DR. Elisabeth Kübler-Ross brought death out of the closet with her landmark book *On Death and Dying* (Macmillan), the subject wasn't discussed with doctors, with family, or in polite company. A century ago, death occurred at home, in full family view, usually within a religious framework. But modern medicine brought with it a secular ethos of antiseptic death behind hospital doors. Doctors never told patients they were dying. That denial of death took away the deathbed moment—a moment that, at least in medieval times, brought last requests and religious visions.

Dr. Kübler-Ross changed that. Not only did she describe the psychological stages patients go through in accepting death, she argued that it's crucial to tell them the truth and help them cope.

Now there are organizations like Choice in Dying (box, page 50) that give legal and medical advice on decisions about life-sustaining equipment. And there is new thinking on death itself. The studies of near-death experiences (NDEs) by medical doctors Raymond Moody Jr., Melvin Morse, and Diane Komp and psychologist Kenneth Ring show that NDEs have a positive impact on the lives of those brought back from death. Dame Cicely Saunders and Sandol Stoddard have publicized the palliative-care approach of hospices. And New Age thinkers Stephen and Ondrea Levine, Marianne Williamson, and even Ram Dass have offered a new spiritual dimension to a primarily secular generation.

The Art of Dying

'WHEN SOMEONE'S HANGING ON, SHE MAY NEED TO HEAR ONE MORE THING,' SAYS A HOSPICE STAFFER. 'OFTEN I'M FLABBERGASTED TO LEARN WHAT IT IS.'

Naturally, there are critics. But even if the answers this natural-dying movement is beginning to give are wrong, they still provide solace in times that are, psychologically, deeply difficult. And if these views on death are right, human beings may find in dying more hope than despair.

The new ideas have begun to have an impact on care and support programs, from the old-line—at Sloan-Kettering and Columbia-Presbyterian medical centers—to hospices like Gay Men's Health Crisis, the Manhattan Center for Living, God's Love We Deliver, and Friends In Deed.

"How do you talk to people about dying?" asks Dr. Holland. "People die as they live. Some want to be a very active part of dying, and talk about it. Others don't want any part of it at all."

Now that death has become a subject of public debate, people have begun to ask—and find answers to—age-old questions: What is dying really like? How can we best handle our own deaths? And how can we help someone we love?

Three years ago, my stepfather died of Alzheimer's, spending most of his final days barely lucid. But one day, a few months before the end, I found him lounging in a chair, looking as he had when he was still a lawyer, saying things he once would have scoffed at.

"Your father was here this morning," he said. "He told me to tell you he loves you very much, although he says you probably don't think so." My father had died 26 years earlier, during an explosive time in our relationship. Had he come back, that's probably what he would have told me—and my stepfather couldn't know that.

Hospice nurses Callanan and Kelley say that many dying patients have experiences similar to my stepfather's. In their book, they call this "nearing death awareness," because these experiences are similar to those described by people who have "died" and returned, people with near-death experiences. People who die suddenly are flooded with certain typical sensations, but those who die slowly, Callanan and Kelley say, experience that process more gradually. For a while before they die, they live in this and that "other" world simultaneously.

The descriptions of people who report near-death experiences are consonant with traditional religious teachings about death and resurrection—and that makes NDEs controversial. According to Dr. Moody, author of the 1975 NDE classic *Life After Life* (Bantam Books), people who have "died" sudden deaths (who have gone into cardiac arrest, for instance) and have been brought back through emergency measures often report similar sensations. Relatives or friends who have died, or beings emanating light and peace, come to greet them; the patient often feels as if he's going through a tunnel; and often his life *does* pass before his eyes. The religious mention seeing Jesus or God instead of just saying that they saw light.

Since Moody published his book, there have been more reports of NDEs, probably because emergency medical care now saves lives that might have been lost before. A 1982 Gallup Poll estimated that 35 percent of adults who have come close to death reported having had NDEs. Now there is an International Association of Near Death Studies, a *Journal of Near-Death Studies,* and a national network of support groups for those who have had these experiences.

Dr. Kübler-Ross has joined this discussion. These days, she is director of the Elisabeth Kübler-Ross Center in Head Waters,

Help for the Dying and Their Families

Choice in Dying (formerly Concern for Dying and the Society for the Right to Die), 200 Varick Street (366-5540), is a not-for-profit organization advocating the recognition and protection of individual rights at the end of life. It can provide information on life-sustaining technology, the laws of every state on advanced directives like living wills, the medical and ethical issues that arise for people at the very end of their lives, as well as booklets on such matters as pain management. Copies of living wills and health-care proxies (appropriate to each state) are free. People in difficult situations who need advice and counsel, or those who would like to request a speaker, may call Mary Meyer, associate director of education.

"Start the Conversation," an eight-week study group on death and dying that incorporates meditation techniques and examines the literature of near-death experience and other works strongly suggesting the survival of consciousness beyond death, is offered at Friends in Deed (594 Broadway, Suite 706, 925-2009). The sessions, led by Kay Mitchell, development director at God's Love We Deliver, start on December 3; they are a prerequisite for the more advanced—and ongoing—course, **The Conversation,** with Ganga Stone. The courses are free. Stone will hold three-hour **intensive introductory programs** from 6 to 9 P.M. on December 10, January 14, 1993, and February 12, 1993 at Friends in Deed. **Bereavement, cancer, and HIV/AIDS support groups** also meet there. All are free.

Cabrini Hospice, 227 East 19th Street, has a walk-in bereavement group on the second Tuesday of every month at 6 P.M. in the hospice dayroom. Call Ronnye Halpern, 995-6869. The hospice also runs an extensive volunteer-training program every March and September. Call Bernadette Sheehan, 995-6945.

Gay Men's Health Crisis offers grief and healing workshops and bereavement-support groups for people with AIDS and their families, friends, and caregivers. Call 807-6655.

The Problems of Immortality, twelve philosophical discussions of life after death, will be offered next year at the New School, 66 West 12th Street, taught by faculty member Paul Edwards. Classes meet on Wednesdays from 5:50 to 7:35 P.M., starting February 10, 1993. For information, call 229-5690.

Elisabeth Kübler-Ross offers her famous **"Life, Death, and Transition Workshops"** at various locations around the country. Call (703) 396-3441.

For information on **workshops, guided meditations, lecture tapes, and books** by Stephen and Ondrea Levine, write Warm Rock Tapes, P.O. Box 108, Chamisal, New Mexico 87521. Workshops are held regularly around the United States.

The Cancer Information Service provides referrals to counseling and support groups for patients, their families, and the bereaved. Call 800-4CANCER.

The National Hospice Organization (800-658-8898), which is based in Virginia, will refer callers to a hospice near them.

Candlelighters is an international peer-support group for parents of children with cancer. Call 800-366-CCCF.

Jewish Board of Family and Children's Services, a nondenominational counseling center at 120 West 57th Street, offers a comprehensive bereavement program that includes groups for children who are ill or have lost (or are losing) a parent. Call Phyllis Schimel, 582-9100.

The Archdiocese of New York's Ministry of the Bereaved provides help to people who have suffered significant losses. To find a group in the nearest parish, call Patrick Del-Zoppo, 371-1000. —M.W.

Virginia, where she and a large staff run "Life, Death, and Transition" workshops (see box). In 1991, she published *On Life After Death* (Celestial Arts), in which she says that for twenty years she studied NDEs in her patients, concluding that there *is* somewhere we go when we die.

"The dying experience is almost identical to the experience at birth," she says. "It is a birth into a different existence. For me, it is no longer a matter of belief but rather a matter of knowing."

One of the pieces of evidence Dr. Kübler-Ross points to is patients' descriptions of events that took place while they were clinically dead—things they could not have known unless they were actually watching from somewhere other than inside their bodies. Other researchers—including Dr. Moody; Dr. Ring, professor of psychology at the University of Connecticut in Storrs and author of *Heading Toward Omega* (Quill); and Dr. Morse, also an author and a Seattle pediatrician—report similar things.

Some patients described in detail medical procedures used to revive them even though they otherwise had little medical knowledge. "What we have in the contemporary NDE," writes Dr. Ring, "is a modern version, cloaked in the symbols of our own time, of the ancient mystery teachings concerning life, death, and regeneration."

This is the stuff of tabloids, but the surprise is that NDE descriptions from children match those of adults. And the experience has a tremendous impact on the rest of the lives of both children and adults, for it eliminates the fear of death. And, unlike adults, "children never worry about whether people will believe them when they tell their near-death experiences," says Dr. Komp, a hematologist/oncologist at the Yale University Department of Pediatrics—report similar things.

There are—naturally—many skeptics. Daniel Dennett, Ph.D., director of the Center for Cognitive Studies at Tufts University and author of *Consciousness Explained* (Little, Brown), says the experiences we call NDEs can all be explained by the physical effects of the dying brain—that they are the brain's biochemical way of dealing with traumatic stress. But more frequently, the medical-care community is bypassing explanations.

"Some of my patients see relatives or people who've died before them," says nurse Nessa Coyle, director of the supportive-care program of the pain-service department at Sloan-Kettering. "Who knows if it's an afterlife, or metabolic changes, or lack of oxygen, or toxins, or side effects from medication? It happens. And usually it helps people feel comforted."

It's just this comfort that spawned support groups and programs that use NDE and nearing-death research to help people cope with their own deaths or the deaths of relatives and friends. For a secular world, this is as close to the classic teachings of organized religion as many hip people seem to want to get. And it serves an important similar purpose.

GANGA STONE IS THE founder of God's Love We Deliver, a program that provides meals for homebound people with AIDS. Since January, she has been teaching an ongoing course, "The Conversation," at Friends in Deed (see box).

This past April 7, Eric, who is about 30, attended a Friends in Deed course for the first time. When Albert, a friend of his, died of AIDS, he had dementia, Eric says. "The nurses thought he was hallucinating, but I thought he was showing the way to another world. Albert kept talking about standing next to Jesus, saying he was walking through other rooms in his apartment [there were none], pointing to blue walls and saying there was white light. When he died, the energy he gave off filled the room for hours afterward. It energized everyone around him." Eric came to the meeting to try to make sense of this.

"I try to remind people that death is a transition and that only the body dies," Stone says. She notes that the spirit, as many religions suggest, disengages and moves on. To understand this, she assigns readings, including the literature of NDE. Using "lucid dreams" and meditation, she also tries to help people explore in a practical way that state of consciousness that exists outside the thinking mind, a consciousness, she says, that is probably similar to what occurs when we die.

It's April 23. At Cabrini Hospice, Audrey Hill, 59, is "actively dying." She has lost 60 pounds and is lying on her bed, as thin as an Appalachian mother in a photograph taken in the Depression. Cheeks caved in. Eyes bulging. Great gaps in her mouth where caps have fallen off. Lips pursed. Clutching a soft stuffed rabbit. Audrey's eyes keep rolling up in her head. Sometimes she stares at nothing. And then she comes back. And smiles. She says that when she's "away," it's "like sleeping."

Today, her breathing stops often, for great lengths of time, making it seem as if there will be no more breaths. Then, casually, she takes another.

When I am introduced, she looks up from her pillow and smiles, with the most incredibly warm eyes. She sticks out her hand and says, quite graciously, "Hello, I'm Audrey." It's easy to fall in love with her. She is grateful for very small things—sips of water from a cup held by more steady hands, a pillow fluffed, someone to hold her hand—so full of compassion and humor.

When she comes "back," she strokes my hand, as if to calm me for what I see, and says: "Tell me about your loves." Audrey somehow spreads love all over the room. I've since learned, spending time with several other people near death, that this is one trait many project.

She is dying of cervical cancer, which, by the time she discovered it, had eaten into her kidneys and liver and moved up her spine. The pain was excruciating. Her chances were small, so she decided she'd rather have help with the pain at a hospice than prolong her agony with torturous treatments that had minimal chance for success. Audrey is afraid of being abandoned, though, and she's also afraid of being a burden to her children.

Tears slip quietly from the corners of her eyes. "You think about things you could have done, things you might have wanted to do or say, but then, you realize you've run out of time." But for some reason, Audrey has had more time than anyone expected.

She was diagnosed in January 1991; in February, she was told she had only 40 days to live. Her son Jonathan, now 30, who is marketing director for Baltia Airlines, got a larger apartment so she could move in with him and he could care for her. He had hospice to help, as well as his sister, Margaret Hill Andrews, 26, who lives across Central Park from him. Their father had died ten years before.

"She's said that except for the fact that she's dying, this has been the most terrific time of her life," Jonathan says. "She was a workaholic, working eighteen-hour days as the founding president of the Travel Group. She had to stop work in June '91, and then she began cooking, doing needlepoint, learning to play the guitar, and holding late-night salons with her friends—philosophical discussions on dying—just having a good time. But in between she's had a stroke, she's broken her hip, and you never know whether this minute will be her last." Now it's been more than a year on a roller coaster of last breaths and revivals, and the tension has everyone exhausted, including Audrey.

SOMETHING—NO ONE CAN FIGURE out what—is making Audrey hang on. Usually, when someone is as sick as Audrey is but doesn't let go, it's because of some unfinished business, says Sister Loretta Palamara, Cabrini Hospice's pastoral-care coordinator. "Sometimes when people are not dying—just hanging around—they have to hear one more thing," she says. Over the past twelve years, Sister Loretta estimates, she's been with at least 1,000 people as they've died. With Jonathan and Margaret, she spent hours trying to figure out what was worrying Audrey.

"I try to find the key that's psychologically keeping people who are ready, as she is, from going on," Loretta says. "Sometimes I'm flabbergasted to discover what it is."

Audrey died this past June. Near the end, she told her children she was waiting for her dead husband to come for her. When he did, she announced his presence to everyone. She was enormously calm for

SISTER LORETTA PALAMARA AND PETER CICCONE AT CABRINI.

Photograph by James Hamilton.

a few days, talking with him as if he were in the room. Then she said good-bye to her family and friends, and went.

"Usually," Sister Loretta says. "if you find the right thing, patients go on the spot. I've been trying to empower families to do this themselves. They have to stay open to find out what that thing is. If you're filled with judgments, you won't find anything. But if your heart is open, you will."

Children, too, have the same kind of need for finishing business and will hang on until they've tied up loose ends, or even until parents give them permission to die. But sometimes they hang on so long that it's sheer torture. "A child," says Penelope Buschman, Columbia-Presbyterian Medical Center's clinical specialist for child and adolescent psychiatric nursing, "needs to have the information on dying that he's asking for so he has time to make the plans he wants to make.

"I had a little 11-year-old girl with a brain tumor who had asked the night nurse at 2 A.M. to call her family. She had made out her will and talked to each member, her siblings and her parents, going over what things she wanted to give each of them," Buschman says. "She died the next day. She had certain work she had to complete, and she knew the time frame involved. Fortunately, she was listened to. I think children do have a sense that they are dying, so their requests are very important."

The Art of Dying

'GIVE THE DYING CONTROL—OF THEIR PAIN MEDICATION, THEIR FOOD, WHOM THEY SEE, WHETHER THEY TALK,' SAYS A COUNSELOR. 'JUST BE GUIDED BY YOUR HEART.'

If the child is having difficulty letting go, Buschman, like Sister Loretta, tries to find the problem. "Another little girl, Elizabeth, who was 11, had become almost mute. She said, 'I want to be able to tell my mother how lonely and scared I am, and I know I'm going to die and to talk about it. She keeps wanting to cheer me up and say I'm not going to die.'

"I told the mother, 'Elizabeth wants you to just listen to her and not respond by covering it over, because she has some very important things to say.' So she did, and she just held her, and Elizabeth died soon afterward."

When children hang on, sometimes it's because they are worried about what will happen to their parents without them. They feel protective, especially children of single parents or those in difficult stepfamilies. They need to be told the parent will be okay, that it's all right for them to go.

Modern psychiatry has come to rely on carefully targeted medications, in addition to all this talk, to help people cope with the emotional pain surrounding dying. But its methods also have critics from the natural-dying movement who say that doctors interpret pre-death restlessness (groaning, tossing) or pre-death visions as a medical problem requiring psychiatric drugs rather than as psychological issues that naturally occur in dying. The restlessness is considered severe anxiety by physicians, and the visions tend to be seen as hallucinations. Sedatives and psychotropic drugs can either quiet the symptoms or take them away.

"We know from one study at Sloan-Kettering that 85 percent of all cancer patients had terminal delirium. Not all had visual hallucinations," says Dr. Jon Levenson, a psychiatrist at Columbia-Presbyterian specializing in the care of AIDS and cancer patients. "But there are times when the family can't tolerate what's happening. And the family members live on, so we try to look at the terminally ill patient as a system that includes the family. How a relative is handling the ongoing illness can dramatically affect how he or she will go on to grieve, because those last moments can be indelibly printed on that family member. So how someone dies is very important."

The psychiatric view is that these are hallucinations caused by the breakdown of body organs or the side effects of drugs. From this medical perspective—that everything is over once the body shuts down—the continuation of the family becomes more important than the journey the dying person is trying to make.

"The patient may develop delirium—which is common in the weeks before death," says Dr. Levenson. "The family may not be recognized; the patient may be hallucinating, restless and agitated. It may be that these visual hallucinations are driven by the medical process. But they can still have meaning for an individual as he attempts to cope with these perceptual disturbances."

One source of confusion is the lack of information families have on just what to expect when someone dies. Genevieve Foley and other staff members at Sloan-Kettering say that it helps to tell patients and families as much as possible about what will happen. Some patients have pre-death restlessness. Should a family opt to have the patient die at home, Foley says, there are many variables on what to expect physically. She lets family members know when to call 911, when not to, and what the legal responsibilities of these help agencies are when someone calls.

But each disease has a slightly different course. "I was talking to a man with advanced head, face, and neck cancer, and he wanted to know 'Well, how am I going to die?' " says Nessa Coyle, of Sloan-Kettering's pain control unit. "Will it be quick or slow?' They have told him he could bleed out, which would be fast if the tumor eats into an artery. I told him I don't know, but one thing I do know is that his pain will be controlled. That was a big relief to him. The days of 'Nothing more can be done' are over. The focus is changed, though. We can help patients with pain, nausea, constipation, anxiety. Low-dose morphine will control shortness of breath. If they want to die sleepy, we will let them slowly go into sleep with medication. If they want to be alert, we can do that too. We talk to them first to find out what they fear most and what their desires are, how they want to die." In terms of choice, medical care has come a long way.

PETER CICCONE, 33, IS LYING in bed at Cabrini Hospice. He has just arrived, and he is in terrible pain. Six years ago—a few months after his mother and eleven years after his father each died of cancer—Peter was diagnosed with AIDS. He had taken care of both of his parents. Just after his mother died he met Ron Burris, 38, and fell completely in love. And there was another heartbreak.

"With Peter, it's like we're married," Ron says. "You wouldn't throw out your husband if he got sick. In all of New York I chose Peter, so why would I want to leave him when he's so sick? I like to make him smile. But you're supposed to have this happen after years of marriage, when you're 94 years old, not when you're 33. Still, you know, it's for better or worse."

In Peter's case, it has gone from worse to worse. He was one of the first AIDS patients to go on AZT after the FDA approved it. He hasn't gotten PCP or cancer—things people with AIDS normally die of—and only recently did he get wasting disease. Instead, he developed neuropathy. Peter is the only survivor of the AIDS support group he belonged to through Gay Men's Health Crisis. In some ways, Peter thinks, the others had better luck. His illness has been slow torture.

"At first, my hand started falling asleep, just out of nowhere," he says. "But after a year, my legs started going numb. The AIDS virus had started to affect the brain and central nervous system, but I didn't know that then. Soon I had pain in my legs, and I had trouble standing."

After very painful tests, the doctors determined that his illness would be progressive. "At first, I needed a cane. Then I had to stop work as a hairdresser and go on disability," he says. "I went from a cane to a walker to a wheelchair, and then I couldn't even move the chair with my hands, I was in so much pain. Nothing would help." For a year, Peter lived in a reclining chair; now he is bedridden.

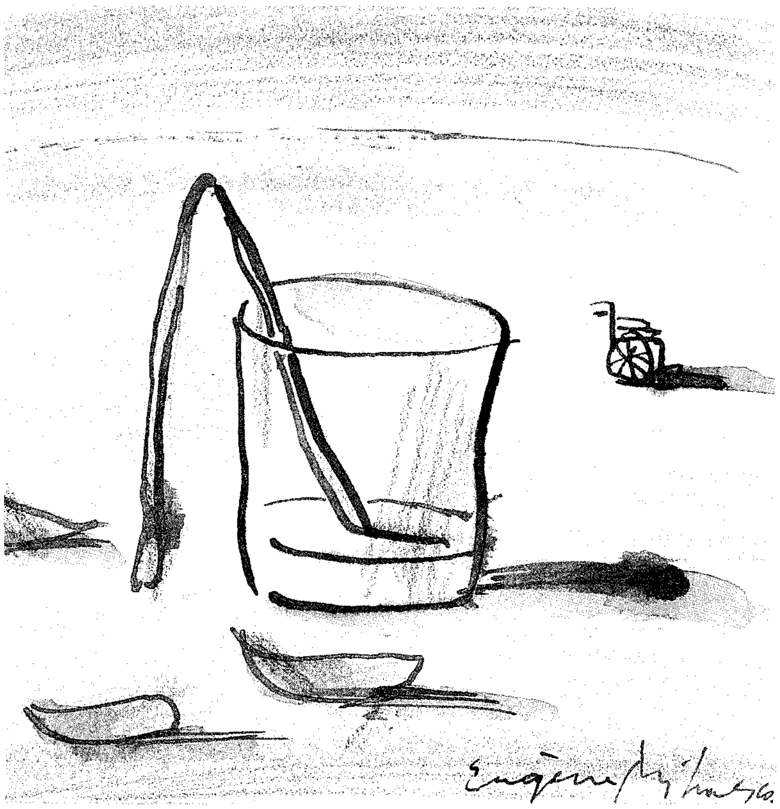
"One day, I could no longer even use the commode by myself, so I held Ron, and we both broke down and cried. I decided I wanted to go to a hospice; I couldn't stand it anymore.

"I know when it hits my diaphragm, I die," Peter says, "but this pain kills. I don't want any more painful tests. There's no cure, and I'm tired of being a guinea pig. In the hospitals I have painful tests; at home, I'm just always in pain; but here I'm in a place where I can get all the pain relief I need and I won't be treated like a leper." For this, Peter is eternally grateful.

Ron also has AIDS, but he isn't as sick yet as Peter is. Still, except for help from the gay community and now the hospice, they've had to face caring for Peter almost by themselves. Both their families—what's left of them—have had a hard time coping with their relationship, with the fact that they are both ill, with how young they are, and (for Peter's brother and sister) with so many losses. And it's been hard for Peter and Ron, both because they love and need their families and because they have since also lost many of their close friends.

"AIDS patients are different from cancer patients," says Sloan-Kettering's Nessa Coyle, echoing the sentiment of many in the medical community. "They have seen so many friends die that they have suffered multiple losses. The human spirit can take only so much. Also, they are often alienated from their families, and even though the gay community has been enormously supportive, there is pain in this."

Gay Men's Health Crisis has risen to the occasion—as it has for women, children, even grandmothers with AIDS. It provides a buddy system for shopping, dog walking and other daily needs, legal help, medical advice, a food program, and a vast array of support groups. But the cumulative grief is palpable.



"There's not really enough time to mourn," says Mark Aurigemma, until recently GMHC's spokesman. "It's not like the old view of grief, when someone important dies every five years. Here it's not uncommon for people to lose two people they love in a week and to be HIV positive themselves." They tend to cope with this by giving to others, being a volunteer when their lover has gone or their best friend isn't yet cold in the ground.

"The AIDS community is the fastest-growing spiritual mass on this planet," says Stephen Levine, who, with his wife, Ondrea, has for the past fifteen years run workshops for terminally ill patients or any person suffering from bereavement. They have written an important series of books, most notably *Who Dies?* and *Guided Meditations, Explorations and Healings* (see box).

To help the dying, Levine has some prescriptions: Let patients be at home. These days, there are hospital and hospice programs to give support at home or to take you in quickly if things get too scary or out of hand. Also, help patients learn to use meditation on a regular basis, to keep down the spikes of agony and give the dying person some last sense of control. And even if they're in a coma, touch them and talk to them. Play music they love, perhaps; hearing is usually the last sense to go.

"Every day, things change," Levine says. "Give them the control—of their pain medication, their food, whether they want to talk, and when. Maybe have an ombudsman who protects and guards their space, since at home you can be flooded with relatives you don't want to see. One's deathbed is not the time to have to be polite. And most of all, understand that when they die, it can be very messy. Their emotional state is in flux, and so are their bodies. Just be guided by your heart. If you're with someone who's dying, just love them."

ONE DAY, AT CABRINI—the hospice that sheltered both Audrey and Peter—Sister Loretta walked in to sit with a dying patient named Joseph. A young doctor—a new resident—was standing near him.

"Joseph was actively dying, and the young doctor didn't know what to do, since he'd done everything he could do, medically," Sister Loretta says. "Joseph had signed papers requesting no treatment. I pulled up a chair and began stroking his arm and talking to him gently. The doctor saw a pack of cigarettes on the TV and asked if he could take one. They were Joseph's. He wouldn't be needing them anymore, so I told him okay, I didn't think he'd mind.

"The doctor went out into the hall, smoking and pacing. He kept looking back in. Then he came back and sat there as I sang softly to Joseph and told him, 'Look for your parents. They're going to show you new playgrounds.' Boy, was I nervous. I'd never had a doctor watch me before. But I kept on.

"All of a sudden, Joseph smiled, tried to sit up, and held out his arms. 'Sister,' he said, 'I see them.' I asked who. 'My parents,' he told me. 'And they're just as beautiful as you said.' Right after that, he died."

Just then, Sister Loretta said, the doctor's beeper went off and he started to run out of the room. She asked if he wanted the cigarettes. He called back that he didn't smoke. She sat with Joseph about ten minutes longer, still stroking him. Then she went to find the young doctor.

"I wondered how he was, because he seemed so nervous. 'I know you've seen death before,' I said.

" 'Sister,' he told me, 'I've seen deaths, but only in emergency situations. It's always been so frenetic and violent. Never so peaceful like that. You know, if people have to die, everyone should be able to die like that.' " ■

The Vanishing

Thirteen-year-old Shai Fhima was a devoted student of Rabbi Schlomo Helbrans. When Fhima disappeared last April, the police came looking for the rabbi

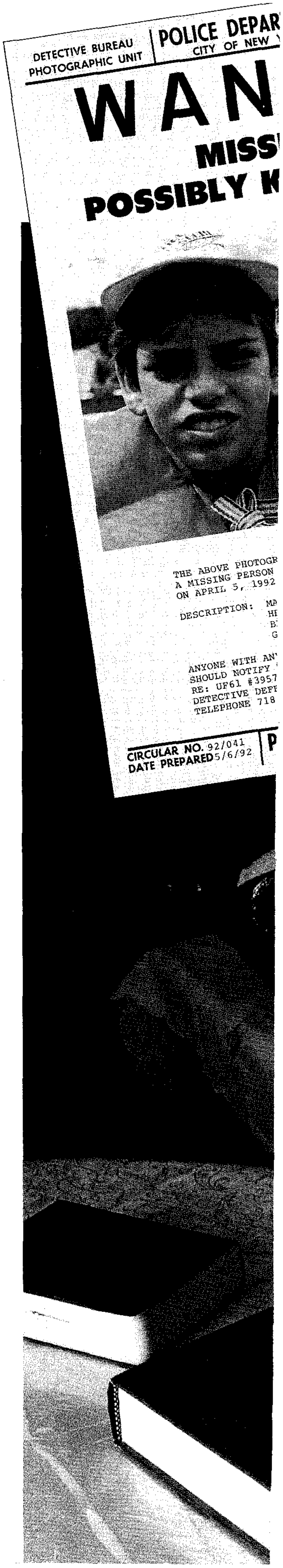
By Stephen J. Dubner

RABBI SCHLOMO HELBRANS FIDdles with a container of paper clips. His other hand drums atop a leather-bound copy of the Torah as he speaks, a slight lisp and an occasional stutter making his rough English all the more rocky. But even in English, he is funny and gentle. His face is round and open, crowned by the broad-brimmed black felt hat worn by many Hasidim. He says he is "about 30," but he could pass for much older. Each time his horn-rimmed glasses slip down his nose, he promptly pushes them back into place.

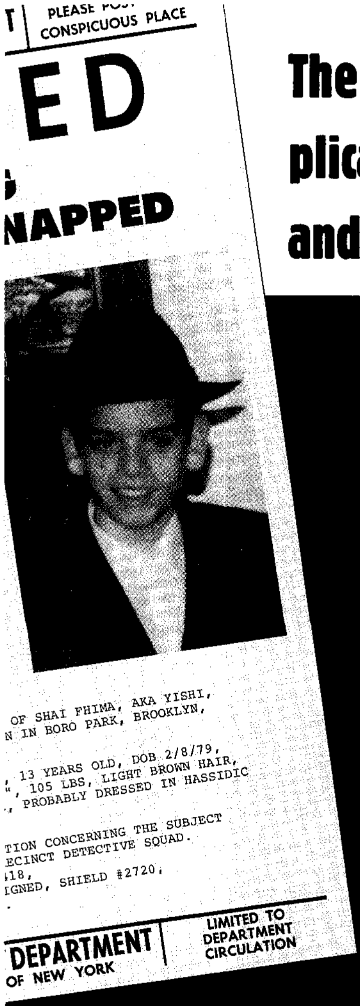
Helbrans hardly looks like a kidnapper, and yet that is what he is being called.

In February, Helbrans performed a bar mitzvah for a 13-year-old boy named Shai Fhima, whose family, like the rabbi, are Israeli immigrants. The boy became deeply religious during his week of instruction at the rabbi's Brooklyn yeshiva. On April 5, he disappeared. The Fhimas, who are not religious, claimed that Helbrans brainwashed Shai and later kidnapped him—or, at least, helped him run away. The rabbi was arrested on April 9, but the Brooklyn District Attorney's office voided the arrest almost immediately. In June, however, a federal grand jury was convened; the U.S. Attorney's office and the FBI began an investigation that is still going on.

Helbrans's lawyer persuaded him to talk to me for this story. By avoiding the


DETECTIVE BUREAU
PHOTOGRAPHIC UNIT
POLICE DEPAR
CITY OF NEW
WAN
MISS
POSSIBLY K
THE ABOVE PHOTOGR
A MISSING PERSON
ON APRIL 5, 1992
DESCRIPTION: MA
HE
B
G
ANYONE WITH AN
SHOULD NOTIFY
RE: UF61 #3957
DETECTIVE DEP
TELEPHONE 718
CIRCULAR NO. 92/041
DATE PREPARED 5/6/92
P

PHOTOGRAPHED BY JAMES HAMILTON



T | PLEASE POST CONSPICUOUS PLACE

ED

NAPPED

OF SHAI FHIMA, AKA YISHI,
N IN BORO PARK, BROOKLYN,

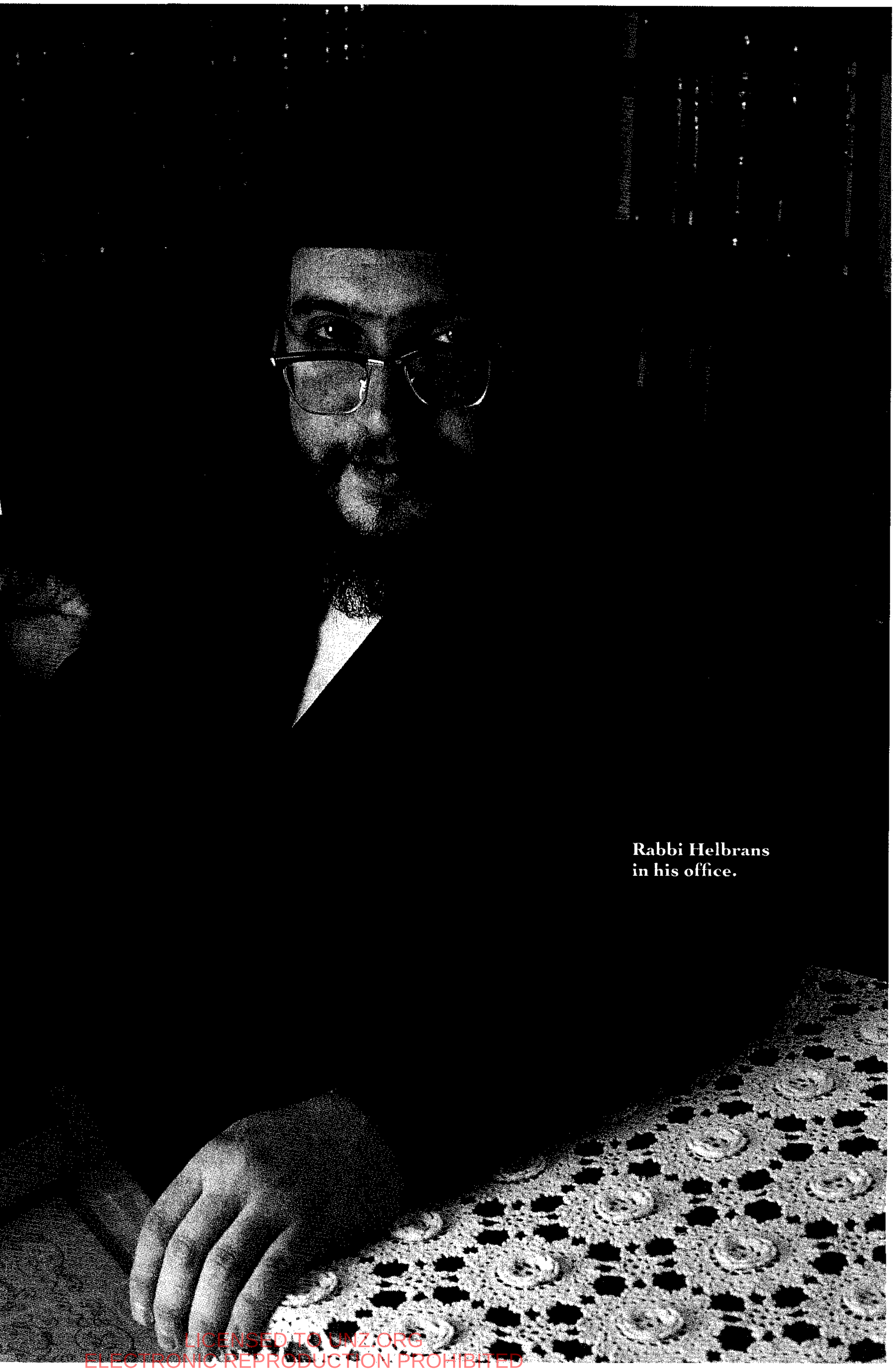
, 13 YEARS OLD, DOB 2/8/79,
", 105 LBS, LIGHT BROWN HAIR,
, PROBABLY DRESSED IN HASSIDIC

TION CONCERNING THE SUBJECT
ECINCT DETECTIVE SQUAD.
18,
IGNED, SHIELD #2720,

DEPARTMENT
OF NEW YORK

LIMITED TO
DEPARTMENT
CIRCULATION

The story of 13-year-old Shai Fhima's disappearance is complicated—a *Rashomon*-like tale set amid the anachronistic and very insular world of Hasidim in Borough Park.



Rabbi Helbrans
in his office.

From left: Jacky Fhima, Rabbi Helbrans, and Shai Fhima at Shai's bar mitzvah last February.

press, Helbrans now explains, he has only allowed Shai Fhima's family to uncontestedly tell their version of the events—a version he claims to be full of half-truths. "I am very shocked how [it is] possible to make a picture so opposite and so without connection with fact and the truth," he says. "If somebody comes to us, of course we try to make him close to Judaism. But we are not crazy persons."

And so tonight, in a rambling interview, Helbrans refutes much of what Shai Fhima's family has been saying, adjusting his eyeglasses all the while. He maintains that he hasn't seen Shai since just after the bar mitzvah; he literally laughs off the suggestion that he arranged the boy's disappearance.

But nine months after his bar mitzvah, Shai Fhima is still missing.

THE STORY OF SHAI FHIMA IS COMplicated—*Rashomon* set amid the anachronistic world of Borough Park Hasidim. Rabbi Helbrans argues that Shai Fhima wanted only to escape an unhealthy family situation and lead a religious life. Shai's family believes that the rabbi indoctrinated the boy and, when he couldn't get permission to keep Shai at his yeshiva, just went ahead and took him.

The culture clash between the two camps is striking. Helbrans's world is guided by eighteenth-century fundamentalism. His living quarters are modest—a barely furnished floor of a three-story house, full of books, with the yeshiva in the basement. Malka, his 30-year-old wife, scurries from the intruding eyes of a male reporter and photographer; one of the couple's two young sons, wearing pajamas and long, silky side curls, cannot stop staring at these same outsiders.

Shai Fhima's family lives very much in the present. His 31-year-old mother, Hana, is a pretty, dark-featured woman who seems dazed by his disappearance. In a throaty monotone of broken English, she answers questions tersely, her eyes occasionally brimming with tears. Jacky Fhima, Shai's stepfather, is an emotional man, small but muscular, who now works construction in Queens. Shai's natural father, Michael Reuven, from whom Shai is estranged, has also become involved in the standoff with Rabbi Helbrans. Reuven, 32, works in a law office in Israel. He and Jacky Fhima, 34, both spent time in the Israeli army, and both can handle a situation as forcefully as need be.

Hana believes that the rabbi orchestrated Shai's disappearance, then sent him to live with a family somewhere in Brooklyn or in another Hasidic enclave—perhaps upstate in Monroe or even in Canada.

One senior police official agrees that Shai is probably living willfully with a Hasidic family. But, he points out, because Shai is a minor, the question of free will is irrelevant.

Why, then, is Shai still missing? In part, at least, because of the well-known insularity of the Hasidic world. Detectives speak of the endless stonewalling and misinformation they encountered while searching for the boy. "It's a very close community," says Detective Sergeant Joseph Piraino. "If you're not part of them, forget it. They're concerned about crime in their community, but a lot of them don't consider this a crime."

RABBI SCHLOMO HELBRANS LEFT Israel for Brooklyn in 1990, just after Saddam Hussein invaded Kuwait. Like members of the Satmar sect of Hasidim, Helbrans is ultra-Orthodox and passionately anti-Zionist, believing that Jews should not live in Israel until the Messiah comes. Because of these similarities, newspaper reports have called Helbrans a Satmar. But in the interview, he disputed this, claiming that while he "respects" the sect's leader, Rabbi Moses Teitelbaum, he does not consider himself a Satmar.

Still, he seems to enjoy a good reputation among the community. "His organization [takes] people who have nobody—don't have parents, don't have anything," says Bernard Freilich, a Satmar rabbi who also serves as a liaison between the community and the Police Department. "Lost people, almost. People who are Jewish and were not Orthodox. He takes them into his house, he gives them food and shelter—and also, Judaism."

Shai Fhima—or Yishi, as Helbrans calls him—had at least some of these qualifications. He was raised by his grandparents after his parents split up, even after Hana married Jacky Fhima. Hana and Jacky went on to have three children—now 9, 7, and 4. When they moved to the United States in 1989, they took Shai as well.

Their adjustment was rocky. Hana and Jacky lost $60,000 when the tile store they opened in Paramus, New Jersey, failed in

December 1991. "It was a very bad situation," says Hana. "We fought a lot." Hana and the children were placed in a women's shelter in New Jersey; they have since moved into a nearby apartment affiliated with the agency that runs the shelter.

Despite all that, Hana and the kids still spent weekends with Jacky, who had an apartment in a Washington Heights building where he was the super. Elaine Meyerson, a social worker, says Shai claimed that Jacky hit him, but a state agency investigated and found insufficient evidence to open a case file. (Jacky denies he hit Shai.)

Meyerson says that Shai was a sincere, polite, and extremely likable boy. "There wasn't a person I know who met Shai and didn't fall in love with him," she says. The boy was good-looking in an awkward sort of way. "He had big ears, big teeth—the kind of face you'll grow into," says one woman who knew him. Mike Turk, Shai's best friend and seventh-grade classmate, says that the two of them did regular kid stuff—watched horror movies, read comic books, played Nintendo.

The Student "There wasn't a person I know who met Shai and didn't fall in love with him," says a social worker who knew Fhima.

With Shai about to turn 13 in February, his grandmother in Israel insisted that he prepare for his bar mitzvah with an Orthodox rabbi. Hana's aunt in Borough Park recommended Rabbi Helbrans.

Hana took Shai to Borough Park during a week-long school break. The first day, her uncle accompanied Shai to Helbrans's Yeshiva Lev Tahor ("pure heart"). The rabbi was in the middle of a lesson, Hana says, but stopped when Shai walked in. "He said he saw a light on Shai's face," says Hana. "The rabbi asked him if he does everything with his whole heart."

Helbrans maintains that Shai approached him and said, "Rabbi, I want to be a Jew." He said he was unhappy that his mother sent him to public school and didn't keep a kosher home. Later, Helbrans says, he explained to Shai's mother that he didn't usually perform bar mitzvahs and that his yeshiva was not meant for boys as young as Shai.

The next day, Hana went to the yeshiva. "I go inside the rabbi's room, and he talk with me there about six hours. First, he asked me if I'm Jewish, if I believe in the Bible, if I believe in God, and I said yes. He said, 'If you believe in the Bible and you believe in God, why do you send your kids to public school?" The rabbi, she says, told her he knew she wasn't living with her husband and that if she became religious, he would rent an apartment in Borough Park for her. He also said that he wanted Shai to stay in his yeshiva and live with the Helbrans family.

The request disturbed Hana, but she found Helbrans to be persuasive; she considered his offer. Living in Brooklyn would mean good schools for the other children, and with a lot of work nearby, perhaps Jacky could move back in with the family. In the meanwhile, Hana let Shai spend the week with the rabbi's family while he studied for his bar mitzvah.

Again, Rabbi Helbrans's version is very different. He says that Hana offered to let the rabbi take Shai into his yeshiva in return for his setting up the Fhimas in an apartment. Helbrans also says that the Fhimas demanded living expenses and a car.

Jacky Fhima met Rabbi Helbrans for the first time at Shai's bar mitzvah, and didn't trust him. Osheri, Shai's 9-year-old half-brother, was uncomfortable, too. He says that Mordecai Weiss, a young man who occasionally studied with the rabbi and had befriended Shai, asked Osheri if he knew how to read Hebrew. "I said no," says Osheri, a serious boy with a soft voice. "Then he tells me, 'If you don't learn how to read Hebrew now, you'll go to hell when you grow up.' "

But Shai told Osheri that the rabbi and the yeshiva were wonderful and that Osheri, too, should stay there. Hana says that one of the rabbi's sons thanked her for giving Shai to their family and said that he loved his new big brother.

With school starting up again on Monday, Hana left Shai at the yeshiva and returned with the other children to New Jersey. On Wednesday, she says, she called the rabbi and told him she had changed her mind about moving to Brooklyn, and that it was time for Shai to come home.

At the end of the week, Hana went to the yeshiva to bring Shai home. Hana says that the rabbi and his wife both began to curse Hana for putting Shai back in public school. Hana told Shai to get into the car. Then, she says, Michael Apter, one of the young men from the yeshiva, twisted her arm behind her back. (Apter's lawyer denies the incident, but Apter was later arrested.)

Rabbi Helbrans was so upset by the incident, he says, that he shut himself in a study inside the house. He says that Shai threw himself onto a bed and clutched the frame, refusing to leave.

DETECTIVE BUREAU PHOTOGRAPHIC UNIT | POLICE DEPARTMENT CITY OF NEW YORK | PLEASE POST IN A CONSPICUOUS PLACE

WANTED

MISSING

POSSIBLY KIDNAPPED

After a few minutes, Hana says, she broke loose and ran to a pay phone to call the police. With the police, she went back inside the yeshiva. "I said, 'Shai, I don't want to be religious; please come back home.' And when we take Shai and went out, [one of the rabbi's followers] ran after us and said, 'Shai, remember; your father loves you; your father's waiting for you. You know the way to the yeshiva, so run away and come to the yeshiva.' "

MIKE TURK, SHAI'S FRIEND, says that Shai now seemed like a different person—angry and aggressive. Turk's mother, Harriet Burgess, noticed another change. "He never stopped talking about how wonderful the rabbi was—how kind, how caring he was—and how much he was learning," says Burgess. "He was mad at his mother for taking him away."

Shai tried to run away at least once, and the police had to bring him home. He refused to go back to his public school. He wanted a religious education, but Hana didn't want him going back to Rabbi Helbrans. She felt relief when Shai asked her to cut off the side curls he had been growing. "And then he said to me, 'Mommy, if Mordecai asks you who cut my *payess,* don't say that I let you cut it. Say that, in the night when I sleep, you came and cut my *payess.*' He was afraid."

Rabbi Helbrans says that Hana and Jacky both called him during this time and that Shai himself once called the rabbi, asking to return to Brooklyn. "I told him, 'Shai, I want to help you, but I cannot. I am not your father; I am not your mother.' "

But Hana says it was Rabbi Helbrans who continued to call. "He said for me to bring Shai to his yeshiva; he said he wanted to make peace with me."

Mordecai Weiss also called frequently, she says—perhaps twenty times on one Friday—asking that Shai come study with him in Brooklyn. The next night, April 4, Weiss and another man came to pick up Shai at Jacky's apartment in Washington Heights. "Mordecai said, 'Don't worry, I'll be responsible for him; I'll be all the time with him,' " says Hana. She and Jacky would pick up Shai at a temple in Borough Park the next night.

Neither Weiss nor Shai was at the temple when Hana and Jacky arrived. Hana says that she called Weiss, who told her that he had put Shai on a bus with a friend; Weiss would later tell police the same thing. (Months later, the Fhimas' lawyer obtained two State Supreme Court writs of habeas corpus for Weiss, but private investigators couldn't locate him to serve the writs. Weiss, through his lawyer, refused to speak with *New York* for this story.)

Hana and Jacky rushed to Rabbi Helbrans's yeshiva with the police. Because of Hana's earlier altercation with Helbrans, the police asked Jacky to go inside.

The Rabbi **Helbrans says that he had nothing to do with Shai's disappearance and he hasn't heard from the boy since April.**

Only Malka Helbrans was there. "She said, 'You can forget about Shai,' " says Jacky. " 'The rabbi just took him. You're not going to see him forever.' " ("That's a very, very, very big lie," says Rabbi Helbrans.)

WHILE HANA WAS FILING A missing-person complaint with the police, she says, Jacky received phone call after phone call from Mordecai Weiss and two other men. "They said they wanted to make a meeting at the yeshiva," Jacky says. "They said, 'It's better not to put police in this, because you won't see Shai forever.' "

Brooklyn detectives tracked Rabbi Helbrans to a house where he often stays in Sea Gate, a private community on Brooklyn's south shore. Shai Fhima was not there. Four days later, Helbrans was arrested, but the district attorney's office voided the arrest that same evening, citing insufficient evidence.

When the police failed to turn up the boy, they contacted other rabbis in the Satmar community. "We learned that Helbrans was something of a loose cannon," says one detective. "He's not really answerable to their authority."

The police did, though, receive information from one rabbi—with whom Mordecai Weiss studied. He provided them with an address in Monroe and then said, "Mordecai Weiss should be off the hook now." The address turned out to be the home of Helbrans's follower Michael Apter. But Shai Fhima was not there.

Rabbi Bernard Freilich, the police liaison, put out word that whoever had the boy should let his family—and the police—know that he was safe. On April 16, two letters that seem to be in Shai's handwriting arrived by Federal Express at Helbrans's yeshiva—one addressed to Hana, one to Helbrans. In the first letter, Shai wrote that he was happier in his new life and would return home only if Hana, too, became more religious. In the other letter, Shai thanked the rabbi for his help and wrote that he was living with a Hasidic family in Brooklyn and hoped to return soon to the rabbi's yeshiva. He said he didn't understand why the police were giving the rabbi such trouble and didn't want to go back to a home he hated. "That's why we have Family Courts, for God's sake," says Captain William Plackenmeyer. "The family's not perfect, but as an excuse for a kidnapping, there is none. Period."

AFTER HANA FHIMA BEGAN TO tell her story to the press, she received threatening phone calls, as did Raoul Felder, the lawyer who is representing the family on a pro bono basis. The message was always the same: This dispute was not good for the Jewish name; Hana should leave it alone.

But she didn't leave it alone. As a result, she began to hear from parents in Israel who read newspaper articles about Shai Fhima and said that their sons, too, had become extremely religious and had gone off with Rabbi Helbrans—both before and after he relocated to Brooklyn. The boys were older than Shai—in their late teens or early twenties—but had vanished without their parents' knowledge or permission. At least one, a 16-year-old boy, has not been heard from since. That boy's father confirmed this to *New York* over the telephone, while his wife repeatedly cried for him to hang up. He says he and his wife are reluctant to speak out because they have five other children for whom they fear.

DETECTIVE BUREAU PHOTOGRAPHIC UNIT | POLICE DEPARTMENT CITY OF NEW YORK | PLEASE POST IN A CONSPICUOUS PLACE

WANTED

MISSING

POSSIBLY KIDNAPPED

Reports about Helbrans in the Israeli newspaper *Yediot Ahronot* were equally intriguing. Helbrans, like Shai Fhima, had grown up in a nonobservant home and came to Orthodoxy at about the same age as Shai. The paper also reported that Helbrans's first name was originally Erez and that his wife was born Leah. But they adopted the names Schlomo, whose English equivalent is Solomon, and Malka, which translates as "queen." Hana Fhima points to this name switch as yet one more indication of what Helbrans is after. "He wants to be a big rabbi, to feel like a king," she says.

Michael Reuven, Shai's natural father, also read the Israeli newspaper reports. It had now been three weeks since Shai had disappeared. Hana had not told Reuven about Shai—in fact, she had not even given Reuven any warning that she was taking Shai when the Fhimas moved to the U.S.

Reuven says that he immediately contacted Helbrans, who said that Reuven could indeed see Shai in Brooklyn. All he had to do was bring from Israel a back-dated document turning custody of Shai over to Rabbi Helbrans. Reuven, not having seen his son for three years, was on a plane for New York the next day.

At the yeshiva, says Reuven, Helbrans told him that Hana and Jacky were drug addicts and that they beat their children. Reuven gave Helbrans the back-dated document he had brought, but apparently it wasn't valid—after all, it was Hana who had legal custody of their son. (Reuven maintains they had been awarded joint custody.)

Reuven left the yeshiva and called Hana, hoping to get her to award him custody of Shai—without telling her why. But when Reuven went to the apartment in Washington Heights, say police, "he saw that the rabbi had sold him a false bill of goods." Hana and Jacky were clearly not in the terrible state that Helbrans had said. Convinced that the rabbi had tried to play all of them against one another, Reuven and the Fhimas called the police.

Reuven returned to the yeshiva the next day, wired to a police tape recorder. More than a dozen cops were staked out nearby, waiting for Reuven's signal that Shai was inside. "We were gonna hit the place," says Captain Plackenmeyer.

Reuven had a bluff prepared: He told Helbrans that he had made arrangements to spirit Shai back to an Israeli court, get a custodial document, and return the boy to the rabbi's care in Brooklyn. But the long, tortuous conversation didn't go as Reuven or the police had hoped. "It was a cat-and-mouse game," says Plackenmeyer. "The rabbi and Reuven were trying to con one another. Reuven began crying hysterically when he was told that Shai was not forthcoming."

Even Reuven felt the rabbi's power of persuasion. At one point, he recalls, "Helbrans said, 'Michael, go down [into the basement yeshiva] and pray.' I went down, I prayed with the people. I never prayed like this in my life—I didn't know *how* to pray like the Hasidim. Then I came back to his room, like a good boy. I felt my mind was locked or something. That's when I went to the bathroom and said to the [microphone], 'I can't stand it anymore.' I had to get out of there."

The Fhimas in Jacky's apartment last week.

MICHAEL REUVEN ended up staying in the United States for two months. He, Jacky, and Hana searched for Shai in several Hasidic communities, prodding the authorities to do the same. Their methods were not always gentle. Two of Jacky's four years in the Israeli army, in fact, had been spent in jail.

On June 9, Jacky and Reuven were themselves arrested for assaulting Michael Apter—while *he* was in police custody for his earlier alleged assault on Hana. (The charges against Jacky and Apter were adjourned in contemplation of dismissal. Reuven left for Israel before his court date.)

An incident on May 14 had been even more violent.

At about 11:30 P.M., Jacky Fhima, Michael Reuven, and two other men were in a parked car just around the corner from the yeshiva, outside a house used as a dormitory by about 30 of Helbrans's students. Joseph Cohen, a 22-year-old member of the yeshiva, walked past the car. During an altercation with Fhima and Reuven, Cohen allegedly sliced off about half of Fhima's pinky with a utility knife, leaving two other fingers dangling.

Fhima says that he and Michael were watching the house for a sign of Shai when Cohen lunged into the open window and went for Jacky's throat. But Jacky's fingers intercepted the blade.

That's not so, says George Meissner, the lawyer representing Cohen as well as Rabbi Helbrans. Meissner says that Reuven called Cohen over to the car, saying that Fhima wanted to speak with him. Then, says, Meissner, the men in the car tried to abduct Cohen, and Fhima was cut with his own knife in the scuffle.

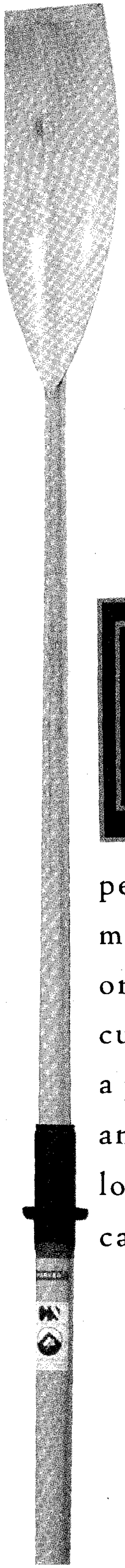
The police accepted Fhima's version, and Cohen now faces first-degree-assault and other charges. His next court date is December 16.

A COURTROOM MAY BE THE ONLY place where the mystery of Shai Fhima's disappearance can ever be sorted out. But even if Rabbi Helbrans or Mordecai Weiss is tried on federal kidnapping charges, there is no guarantee that the boy will be produced. And if he is, will he want to return to his family?

Meanwhile, Brooklyn detectives maintain hope. When the walls of the 68th Precinct squad room were painted recently, all the WANTED posters had to be removed. Shai had long been replaced by a slew of felons, anyway. But Sergeant Piraino found an old copy of Shai's poster and stuck it up on the new wall to keep the case from being shelved.

Despite continued threats, the Fhimas are still searching for Shai. "Me and my husband don't get scared," says Hana. "I won't stop looking for my son, even if they try to kill me. Mr. Felder got an anonymous call that said to tell the mother that if she not stop looking for the boy, they're going to kill him. I don't want to believe that these people going to kill him, but I also didn't believe that they were going to kidnap him."

As for Helbrans, he does not deny his affection for a student as devoted as Shai but insists he had nothing to do with his disappearance. The last he heard from the boy, Helbrans reiterates, was the letter sent by Federal Express in April. "But if he sees this magazine, I hope he writes me many letters. I am very interested to know how he is doing." ▬



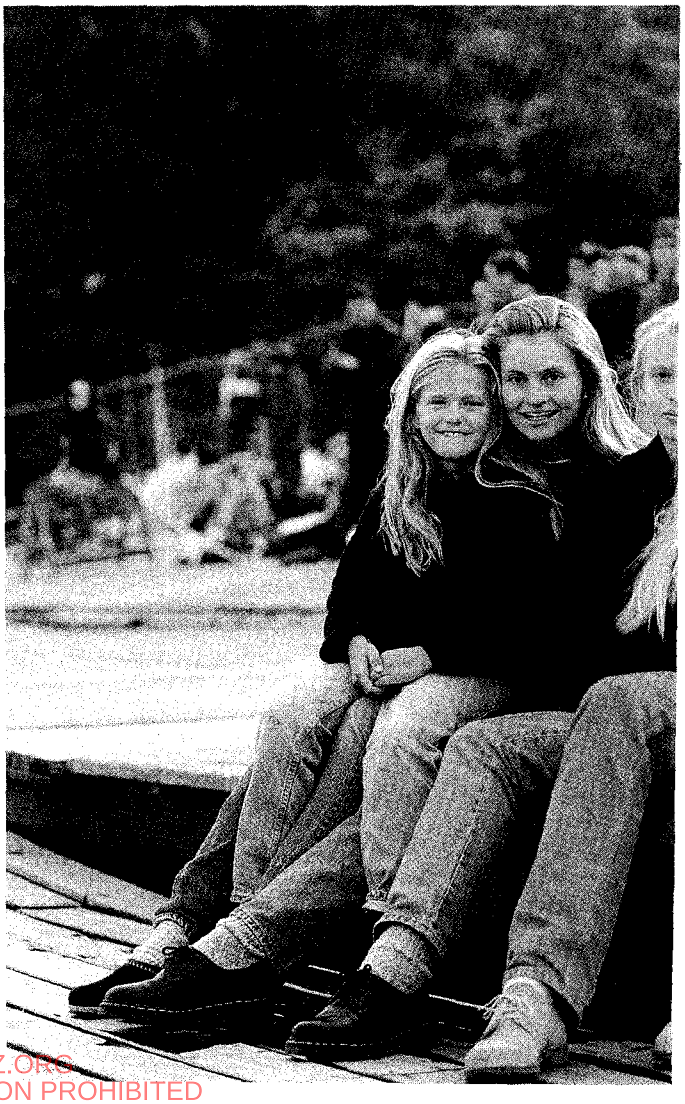
A DAY AT THE RACES

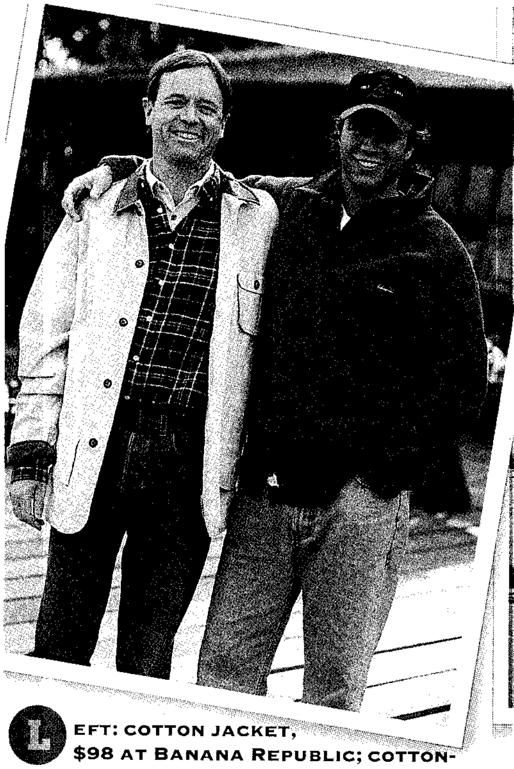
By Martha Baker

PHOTOGRAPHED BY CHUCK BAKER

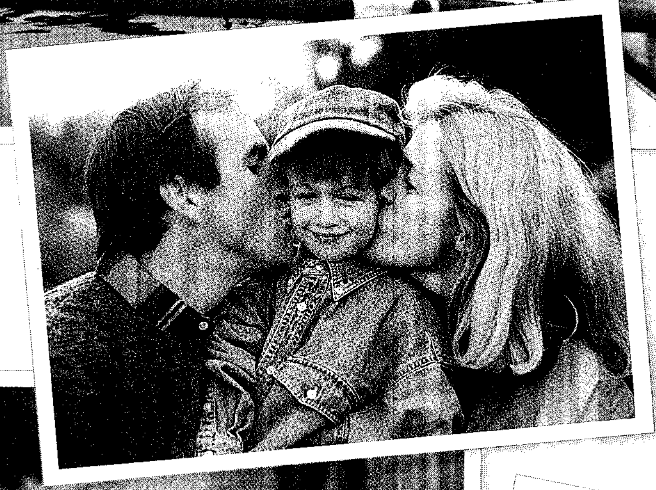
Each fall, thousands of people gather in Cambridge, Massachusetts, to watch rowing clubs and teams from across the country compete in the Head of the Charles Regatta. For many—especially college students—it's as much a social event as a sporting one. What to wear? Take your cue from the younger generation: a pair of faded jeans, a turtleneck and blazer . . . it all adds up to a look that's casual, but definitely calculated.

Left to right: cotton sweater, $26 at GapKids; wool sweater, $64 at Banana Republic; wool-melton blazer, $98 at the Gap; cotton turtleneck, $19.50 at the Gap; jacket, $105 from Patagonia; cotton-fleece sweatshirt, $38.50, and cotton cardigan, $42, at the Gap. Beads from the Bead Store (132 Spring Street).





Left: cotton jacket, $98 at Banana Republic; cotton-flannel shirt, $48 from J. Crew; jeans by Levi's. Right: jacket, $82 from Patagonia; cotton-twill shirt, $48 from J. Crew; jeans from the Gap; cap by Hypnotic Hats, $22 at Charivari Workshop (441 Columbus Avenue, at 81st).

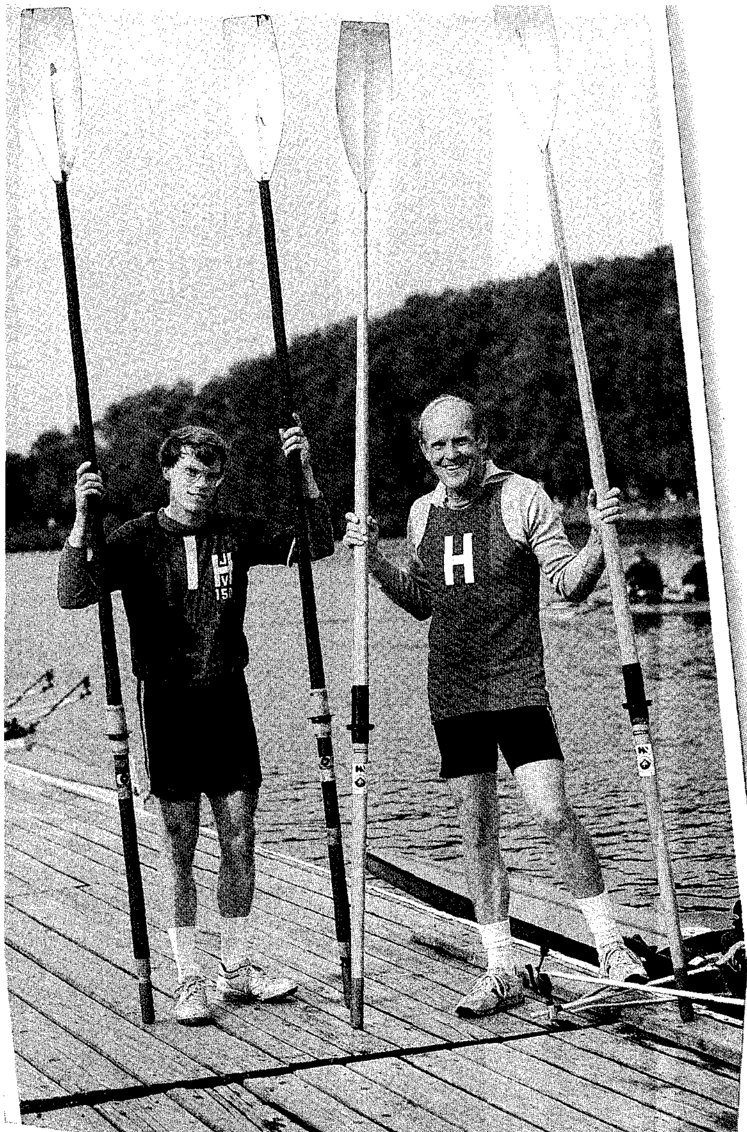


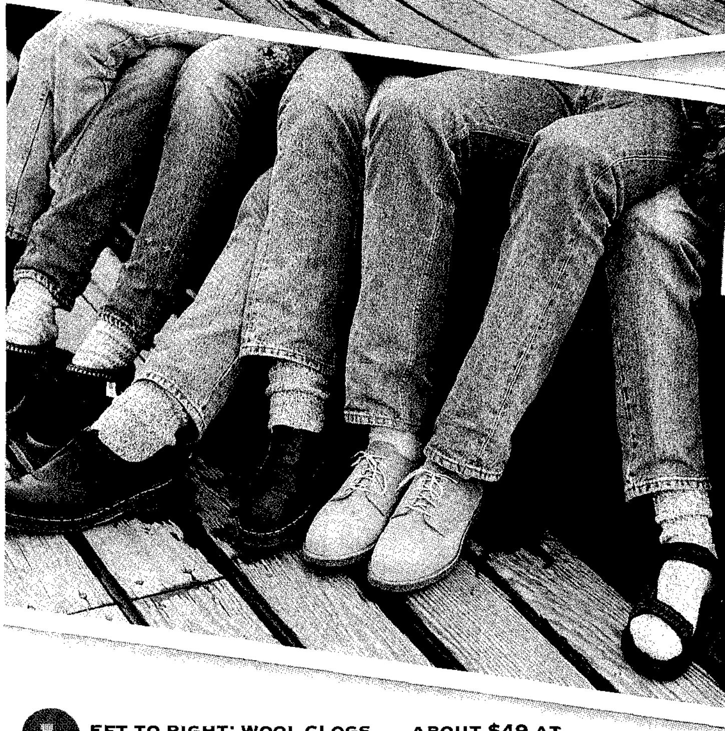
Left to right: wool sweater, $88, and cotton-flannel shirt, $48, from the J. Crew store (203 Front Street) or catalogue; denim shirt, $24, and flannel cap, $12.50, at GapKids (all locations); nylon-and-cotton-fleece jacket, $68 at the Gap (all locations).

Jacket, $62 from Patagonia; cotton bandanna, $2 at Kaufman's Army & Navy (319 West 42nd Street).

Grooming: Gabriel Saba for John Sahag Salon

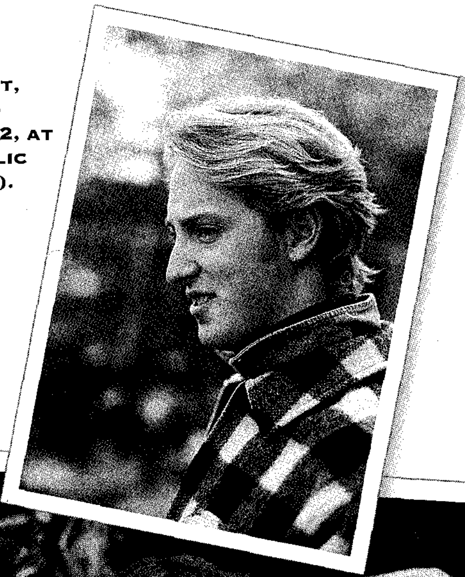
Fashion associate: Elizabeth Allen





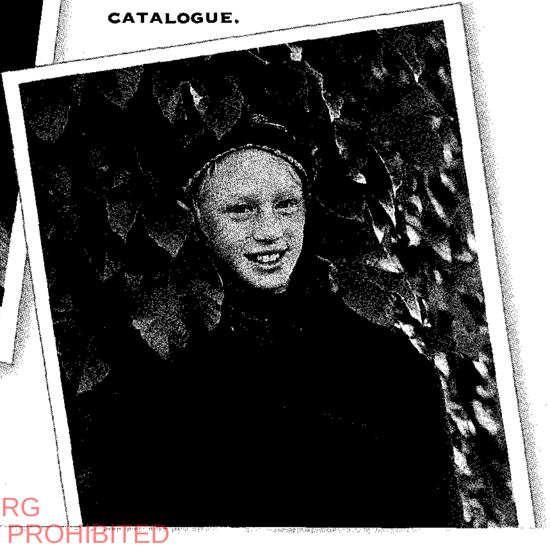
LEFT TO RIGHT: WOOL CLOGS, $63 FROM THE L. L. BEAN CATALOGUE; DR. MARTENS, $92 AT NA NA (138 PRINCE STREET AND 414 AMSTERDAM AVENUE, NEAR 79TH); BUCKS, $78 FROM J. CREW; SANDALS BY TEVAS, ABOUT $49 AT EASTERN MOUNTAIN SPORTS (611 BROADWAY, NEAR HOUSTON) AND PARAGON SPORTING GOODS (867 BROADWAY, NEAR 19TH). SOCKS FROM J. CREW AND POLO/RALPH LAUREN.

WOOL JACKET, $148, AND DENIM SHIRT, $42, AT BANANA REPUBLIC (ALL LOCATIONS).



JACKET, $49 FROM PATAGONIA.

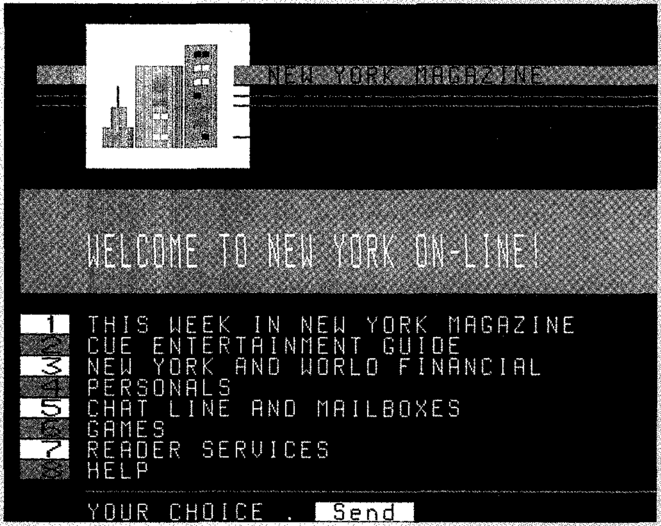
JACKET, $190 FROM THE PATAGONIA CATALOGUE.



GET A GREAT ON-LINE COMPUTER SERVICE WITHOUT A COMPUTER.

It's *New York* Magazine On-Line

- ☐ International chat line
- ☐ Gael Greene's Restaurant Guide
- ☐ Corky Pollan's Shopping Guide
- ☐ Real time stock quotes
- ☐ Strictly Personals
- ☐ Movie reviews & theater listings
- ☐ Interactive games and much more



```
NEW YORK MAGAZINE

WELCOME TO NEW YORK ON-LINE!

1 THIS WEEK IN NEW YORK MAGAZINE
2 CUE ENTERTAINMENT GUIDE
3 NEW YORK AND WORLD FINANCIAL
4 PERSONALS
5 CHAT LINE AND MAILBOXES
6 GAMES
7 READER SERVICES
8 HELP

YOUR CHOICE .  Send
```

With or *Without* a computer

Millions of computer users have discovered the fun and convenience of on-line services. And now, there's an on-line service that brings you the best of New York (and beyond). But best of all, you don't even need a computer to use it!

Make new friends with an electronic conversation across town...or across the ocean. Make your day with a personalized horoscope. Make your night with a restaurant recommendation from Gael Greene (*you* choose the location, type of cuisine, even how much you want to spend) and a great movie (choose from our extensive reviews and theater listings). Make your fortune with real time stock quotes that give you the timely information you need to make wise decisions. Make your mark in a rousing game of "Submarine"—played against "captains" from all over the world!

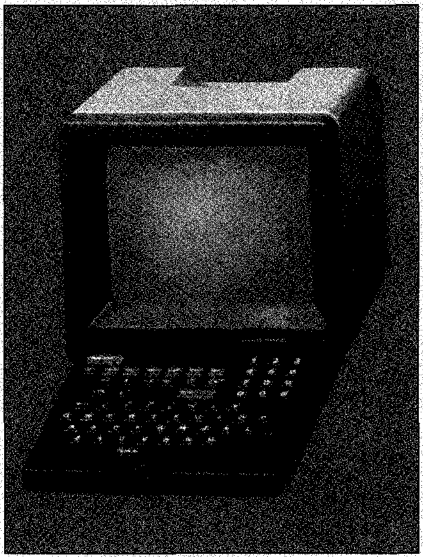
And that's just the beginning. There's Corky Pollan's shopping guide to help you find things you didn't even know you were looking for. Strictly Personals right from the pages of *New York*. On-line psychoanalysis. Electronic mail. And much more.

No monthly fees.
No commitments.
Pay as you go.

Unlike some on-line services, New York On-Line doesn't charge a monthly fee whether or not you use it. There's no initial membership fee, either. And no minimum usage requirements. Use it as much—or as little—as you like. You pay only for the time you're on line—as little as 10¢ a minute.

No computer software.
No computer know-how.
No computer.
(Get everything you need for just $29.95**).

If you don't have a computer, you don't have to miss out on the on-line fun. We'll send you a remarkable little box called a Minitel (it measures just 11″ D × 10″ W × 9″ H when closed). Press a button, and a keyboard flips down, revealing a small TV screen. Hooking it up is as easy as connecting a telephone answering machine. Getting on line is as easy as dialing a telephone. The simple instructions will have you connected in minutes. The Minitel is just $29.95 (a *lot* less expensive than a computer), plus $6.95 shipping and handling. And if you don't like New York On-Line, just return the Minitel in 30 days for a refund. Supplies are limited, so please call the number below today.



Got a computer? Get on-line FREE!

If you have a modem and an IBM® compatible, or a MacIntosh®, you already have all you need to get New York On-Line. Except the software. And we'll send you that FREE! Just call our 800 number below. (To get on-line even faster, have your modem dial 212-826-5919 and download everything you need!)

Call now for an hour of on-line time—FREE!

To introduce you to New York On-Line, we'll give you a full hour of on-line time absolutely FREE. That means you can try it with no risk whatsoever. To get started with your FREE software, or to request your $29.95 Minitel, just call

1-800-289-2962

Quotes from New York, Paris, Milan and the Foreign Exchange. All are real time except quotes from NYSE and AMEX, which are on a 15-minute delay.

**Minitels have been refurbished by the manufacturer. If new, the price would be $249.95. The suggested price for refurbished sets is $89.95. Our $29.95 price is available only during this special promotion. Minitels receive New York On-Line in black and white.

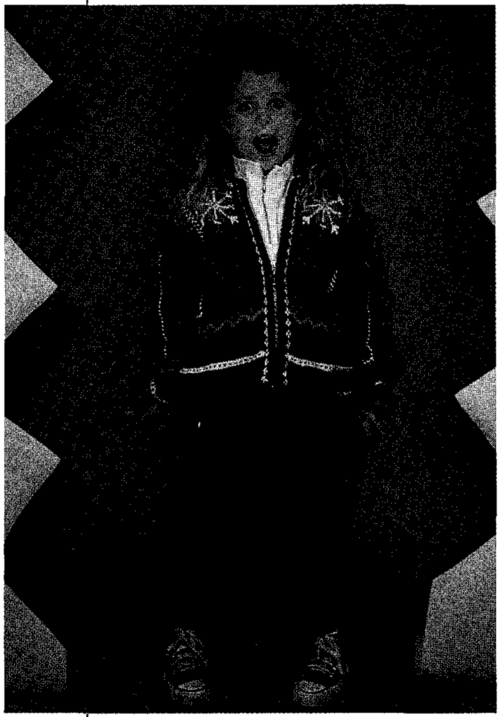
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Ski Association

This is the time of year when our thoughts turn to snow. So isn't it nice to know that the Gap is thinking that way, too, and has come up with ski-inspired garb for little ones. Cotton-and-Lycra stretch-twill slacks—reminiscent of fifties ski pants—have zippered pockets and cuffs. The traditional-looking snowflake sweater is actually a zippered cardigan—handknit of cotton, not wool—that would look great on the slopes or on city streets (sweater, $68; T-shirt, $24; pants, $38).
GAPKIDS/*All locations*

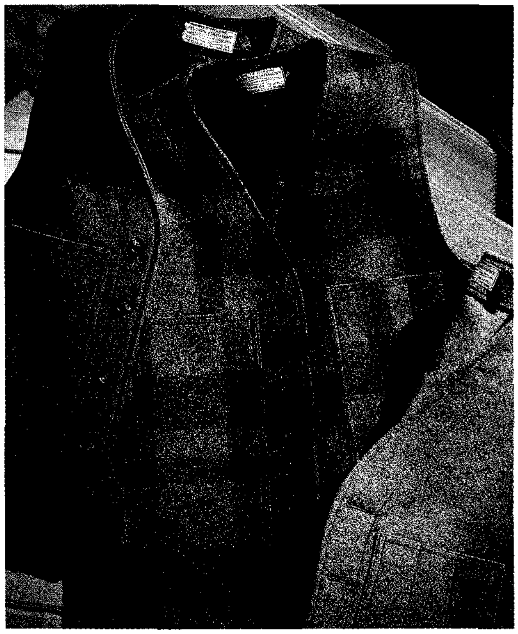


The Pod Squad

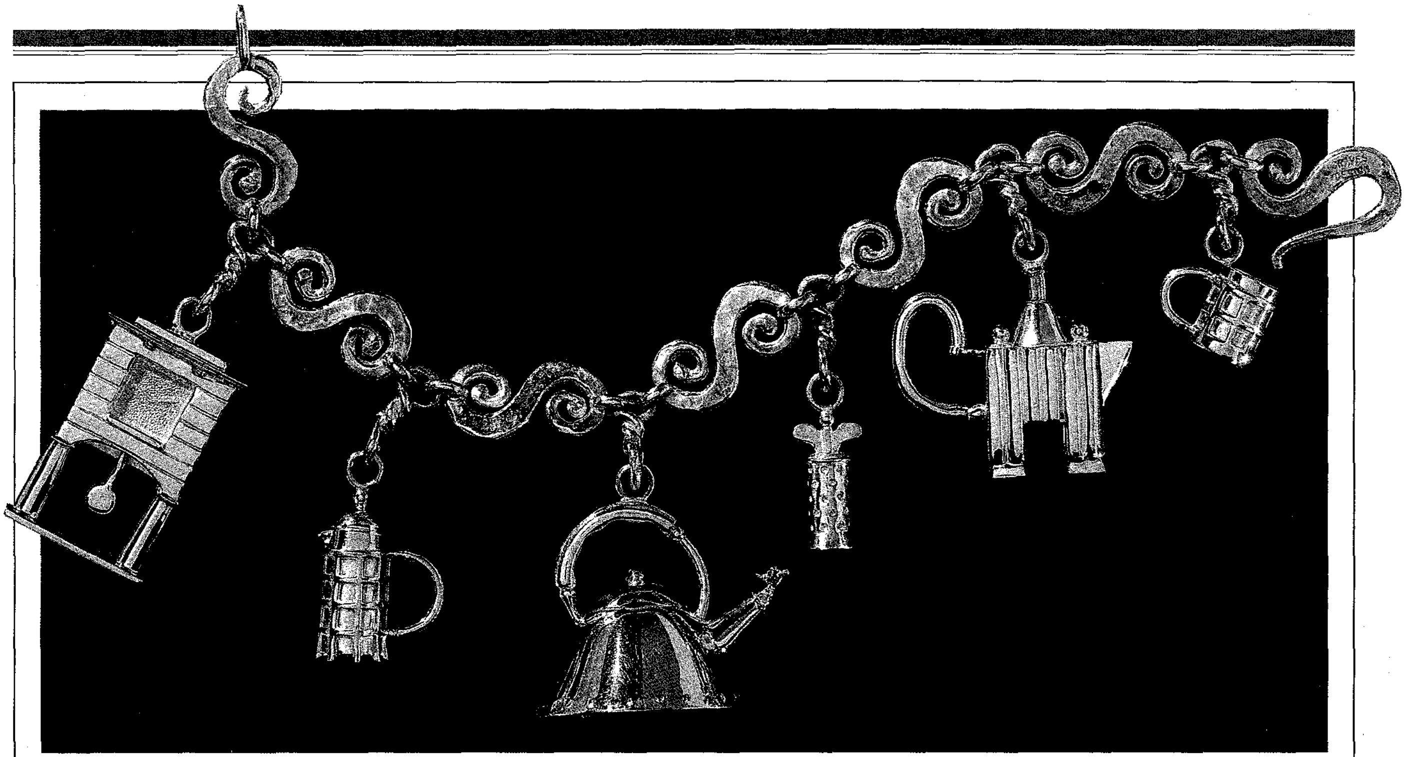
Not content with our bodies and our baths, Giorgio Armani has now invaded our dining-, living-, and bedrooms. He's had unlikely things—pods, spices, and seeds—worked into wonderfully decorative balls and cubes. Even crushed eggshells and baby coconuts have been put to use in picture frames, trays, and boxes. And the good news is that everything is as elegant and desirable as Armani's studiedly simple clothing. (From $10 for a flower candle holder to $55 for a Rasi frame to $115 for a tray filled with fifteen spice balls to $285 for a country-rye arrangement.)
EMPORIO ARMANI/*110 Fifth Avenue, at 16th Street/ 727-3240*

The Vest of Times

Fashion pundits have decreed the vest to be this season's hot item, but here's one that's been around since 1897. It's made by the C. C. Filson Company, which began by manufacturing rugged outerwear for prospectors during the Alaska-Klondike gold rush. For men in that frigid Northwest territory, clothing was not a matter of looks but a matter of survival. Today, the Filson Company still chooses its wool for its insulating qualities and water repellency. So wear *this* vest ($75) for warmth and comfort—fashion be damned!
CAMOUFLAGE DOWNTOWN/*139 Eighth Avenue, near 17th Street/691-1750*



Photographs: left, Lauren Sorokin; top, Les Jörgensen; bottom, Tony Cenicola.



Charms and the Man

Anyone who has been delighted with architect Michael Graves's designs for the domestic landscape—his teakettle, clock, peppermill, teapot, mug, and coffeemaker—will be truly charmed by his newest endeavor, a charm bracelet. Dangling from sterling-silver links are all of Graves's tabletop treats, meticulously reproduced in the round. Just think—your wrist can now be as perfectly turned out as your kitchen. (Bracelet with six charms, $715; individual charms, $85 to $100.)
THE WHITNEY MUSEUM'S STORE NEXT DOOR/*943 Madison Avenue, near 75th Street/606-0200*

Venetian Finds

Vivolo's old-guard clientele is crazy about Cucina Vivolo, a 30-seat café and gourmet shop next door. This crowd likes chef Richard Lercari's Italian cooking—the delightfully fresh-tasting, low-salt dishes with minimal seasoning. Even those of us with stronger tastes can't pass up the eggplant rollatini in chunky tomato sauce, the spinach-and-veal-filled cannelloni, or the fresh trout Venetian style (take-out entrées cost $7.50 to $14.50 and come with a leafy salad and crunchy bread). For a lusty lunch, try the Liguria sandwich with coppa and Genoa salamis (sandwiches, $3.50 to $6.25) and sip any of six freshly brewed espressos. If you're seeking a sweet, Lercari's moist ricotta cheesecake ($3.50 a slice) is first-rate, as is the chilled zabaglione with fresh strawberries ($4.50 a portion). And be sure to take home a bag of tasty La Tempesta biscotti ($7.50 for eight ounces).—**Barbara Costikyan**
CUCINA VIVOLO/*138 East 74th Street/717-4700*

Photographs: top, Jeffrey Wien; bottom, Andrew Garn.

TICKETS
OH NO!
WE'RE BECOMING
OUR
FATHERS!

Drambuie Liqueur, 40% Alc./Vol. Hiram Walker & Sons, Farmington Hills, MI © 1992

RELAX & ENJOY.
IT HAPPENS TO THE
BEST OF US.

Inevitably, no matter how much we struggle, in one way or another, one day we become our parents. Instead of resisting this notion, we invite you to celebrate this rite of passage with

REGISTERED TRADE MARK
DRAMBUIE®
Liqueur

an exquisite liqueur, one that your father knew so well. Drambuie. A blend of the finest aged malt scotch whiskies, heather honey and delicate herbs creates a unique taste that lingers long after you've finished drinking it. Perhaps your father did know best after all.

YOUR TIME HAS COME.

TO SEND A GIFT OF DRAMBUIE IN THE UNITED STATES, CALL 1-800-238-4373. VOID WHERE PROHIBITED BY LAW.

Movies/David Denby

WASHINGTON AND LEE

"...Is *Malcolm X* great? There are a few empty passages, but most of it is rock solid—stirring and emotionally challenging..."

WEST OF MECCA: *Denzel Washington with the faithful in New York.*

TOO "PROVINCIAL AND CONSERVATIVE"—IN Stanley Crouch's words—to create a mass movement, the puritanical Black Muslims have long seemed like odd birds in a pleasure-loving country like America. Yet Malcolm X, the most famous of the Black Muslims, was neither dour nor stiff. He may have observed the frowning dietary and behavioral laws (no fornication, no pork, no movies, one meal a day), but he conveyed pleasure nonetheless. His intellectual quickness, the hard, flat, no-jive brilliance of his language—*there* was happiness and virtuosity. Even if you disagreed with much of what he said, and you thought his blanket disdain for whites was terribly wrong, you could still find the energy of his mind mesmerizing.

Spike Lee's **Malcolm X,** a massive, hero-worshiping Hollywood biopic, is in some ways a strikingly conventional movie, yet it's not heavy-spirited in the manner of a Richard Attenborough nobility job. *Malcolm X* re-creates one of the central stories of black America, a subject that opens the biopic genre to a wider range of temperament, emotion, and humor than the form usually bears. The hero, born in Omaha in 1925, suffers the destruction of his parents and the dispersal of his family, but then, in a continuous surge of self-definition, he passes from obscurity to sin to redemption to martyrdom at the age of 39. The scenes leading to his assassination at the Audubon Ballroom in 1965 could be the Stations of the Cross—the wrong metaphor for a Muslim, but it will do. Is *Malcolm X* great? There are some evasions and a few empty, grandstanding passages, but most of it is rock solid—stirring, emotionally challenging, and even funny. And among the many things that Spike Lee gets right is Malcolm's essential intellectual gaiety.

One of Lee's best decisions, as he renovated the decades-old Arnold Perl–James Baldwin screenplay, was to portray Malcolm's early wicked days in their own sensually seductive terms rather than in the disapproving light of the mature Malcolm. *Malcolm X* begins badly, with a pompous and rhetorical titles sequence, but then the movie proper gets going, and the first shot is a dazzler. In Boston, during World War II, Spike himself, as Shorty, a barber and musician, emerges from a welter of shoeshine boys, wearing a drapey zoot suit, two-tone Florsheims, and a wide-brimmed hat trailing a huge, tickling feather. As Shorty swaggers across the street, swinging his arms back and forth, moving under the el, the camera recedes before him and then lets him pass by and into the sunlight. The colors are faded, nostalgic, and the sudden flood of sunlight washes out the frame—a daring evocation of a moment that passed long, long ago but remains mentally preserved in rapture.

At a barbershop, Shorty gives his teenage friend Malcolm Little, or "Red" (Denzel Washington), a burning, stinging conk—straightening his hair to a smooth, red shine. And then, in a reverse of the opening shot, the two young swells swagger across the street together. This opening sequence is like something out of a Gene Kelly musical; and the high, dizzying foolishness continues at a ballroom, in which the dancers, mostly black, throw each other around in an exuberant jitterbug. The dancing looks *almost* choreographed—rough and free enough to seem spontaneous but patterned enough to give us the pleasures of a musical number.

In the scheme of this movie, the forties are a time when the black man doesn't yet have his pride: He dresses up like a clown and chases white women as status symbols. But Lee, whatever his disapproval, rightly turns loose his filmmaking talents on the period, which he makes ripely glamorous—all lacquered auburn and mustard colors. Nor does he disguise his nostalgia for the reddish glow of the post-war Harlem high life of gangsters and entertainers. At the tavern Small's Paradise, Malcolm meets and impresses the Harlem numbers king, the formidable "West Indian Archie" (Delroy Lindo), in a scene as menacing and suave as anything in *The Godfather*. Lee cleans up the Harlem Malcolm up a bit; he emphasizes the numbers-running but passes lightly over Malcolm's drug-dealing and pimping, and he drops the play of white-black sexual perversities that Malcolm made so much of in his autobiography. Malcolm treats his white girlfriend, Sophia (Kate Vernon), with benevolent contempt, but the relationship remains undeveloped.

Malcolm is a black man struggling for manhood in a country allowing very little of it to blacks—the representative quality is there, but it's the triumph of this movie that Malcolm always seems like a struggling *person* rather than a symbol. I squirmed through Spike Lee's recent films, *Mo' Better Blues* and *Jungle Fever*, because Lee hollowed out his middle-class heroes and displaced all the intellectual energy to the surrounding figures and de-

Photograph by David Lee/Warner Bros.

tails. Those movies were all sparks and no fire. *Malcolm X,* by contrast, burns with a steady flame. Lee takes Malcolm sternly and cleanly through the stages of his self-creation; and Denzel Washington plays Malcolm with tremendous concentration combined with an essential modesty that is very pleasing. As a teenage gangster, Washington has the moves, the look, a warming smile. Later, as Malcolm becomes a street preacher, Washington puts steel in his voice, but you can still see the ingratiating ways that made Malcolm a successful hustler. Washington consistently underplays, and his charm makes Malcolm less angular and abrupt as a personality—not a bad strategy for a movie more than three hours long.

In the prison scenes, Malcolm, reduced to submission by solitary confinement, meets his destiny in the form of a relentless Muslim prisoner, Baines (Albert Hall), who speaks to him of a glorious black past and redemption through belief in Allah and Elijah Muhammad. Lee handles the Black Muslim doctrines and puritanical rituals without sarcasm. From the movie, we get the sense that Elijah Muhammad's crackpot version of Islam (later rejected by Muhammad's son as well as by Malcolm) was a necessary mythology for Malcolm at that point in his life. True, Lee omits the wilder historical claims that Malcolm embraced (like "Mr. Yacub" and his gene-splicing creation of a race of white devils, etc.); and Lee softens Malcolm's personal misogyny, laying it off on the figure of the hypocritical, womanizing Elijah, who is played by Al Freeman Jr. with a strange, breathy sing-song accent.

Usually, when the hero finds God and is reborn, the movie dies. But not this time. The scenes of Malcolm's work as a Black Muslim organizer may be relatively austere, but they crackle with the excitement of Malcolm's attacks on white hypocrisy. It's only after Malcolm breaks with Muhammad and heads east to Mecca that the film stiffens up. Too awed, perhaps, that they were allowed inside the holy city to make much of what happened there, Lee and his crew produce their least effective scenes as Malcolm discovers the single, multiracial world of Islam.

At the end of the movie, the drama of Malcolm X gives way to an epilogue that effectively kicks off Spike Lee's selling campaign for the movie. Little black children stand up saying, "I am Malcolm!" and Harlem teenagers with *X* on their caps raise their fists. Malcolm's revolution created a million personal revolutions. But Spike Lee knows better than anyone that pride was only half of Malcolm's meaning. Intense hard work and self-examination were the rest. Malcolm would have known when black nationalism was leading to a dead end or to commercialized posturing, and with his ruthless honesty he would have been the first to say so. ■

THANKSGIVING
AT
THE STANHOPE

For Thanksgiving, our Executive Chef has
created a special five course Thanksgiving dinner.
$58 per person, $29 for children,
seatings from 12:00 noon until 7:30 pm.

During this season, we have also extended our
special weekend rates from Friday, November 20th
through Sunday, November 29th.

$235 for a deluxe room, $295 for a one bedroom suite,
including continental breakfast and a museum pass to the
Guggenheim or Metropolitan Museum of Art.
Please call for reservations (212) 288-5800.

The Stanhope
NEW YORK

995 Fifth Avenue, New York, New York 10028

Authentic Neapolitan Cuisine.
Untouched by time.

Patsy's
OPEN 7 DAYS

236 West 56th Street (212) 247-3491

LUNCH
DINNER
SUPPER

SATURDAY
FEIJOADA

BANANA CAFE

111 East 22nd Street, N.Y.C.
212-995-8500

Music/Peter G. Davis

BIRDS OF PARADISE

"...A swan song that's anything but coy from Olivier Messiaen; *Sonnets to Orpheus* suits the gentle nature of Rilke's poems..."

Olivier Messiaen ALREADY SEEMS MORE than halfway to Heaven in *Éclairs sur l'Au-Delà*... (*Illuminations of the Beyond*...). Completed a few months before his death last April at the age of 83, the French composer's final work was commissioned by the New York Philharmonic for the orchestra's 150th-anniversary season, and the world premiere recently took place in Avery Fisher Hall, Zubin Mehta conducting. Like all of Messiaen, his swan song is anything but coy, in either its mystical message or its sweeping musical gestures.

In fact, the arrival of each new Messiaen piece over the years acted as a corrective of sorts: Ever since *Les offrandes oubliées* of 1930, his orchestral scores have come in the form of big statements by an important voice, as if to dispel the widely held misperception that this century's major composers actually meant their music to sound mean-spirited, inscrutable, and aloof. And the most revealing descriptions of what Messiaen wished to communicate also came from the source, although the posthumous word on *Éclairs sur l'Au-Delà*... had to be handed down by the composer's widow and favorite interpreter, pianist Yvonne Loriod:

"In this work we find, side by side, the inward peace of the mystic, the anticipation of his Repose in the luminous tenderness of God...; superimpositions of colors resulting from hundreds of chords typical of Messiaen's style; superimpositions of various time-scales; the time of the planets in their revolutions, the time of birds in their songs, the time of man who cries out of his thirst for God and desires to free himself of the body in which he is imprisoned. Extremely long time-scales, extremely short time-scales; the rapidity of a lightning bolt followed by rainbows of quiet, soothing colors in the slow movements, songs of praise so calm as to seem already far removed from man's sense of time."

There you have it, one last ecstatic song from a composer who, more than any other of his generation, measured the spiritual elements of his music as carefully as he weighed the notes. *Éclairs sur l'Au-Delà*... unfolds at a leisurely pace, a 70-minute compendium of musical devotions in eleven movements, each prefaced by a quote from *Revelation* or the Gospels meditating on various aspects of the Beyond. The orchestra is huge, 125 musicians to play a synthesis of all the familiar Messiaenic materials: intense melodies derived from invented modes and symmetrical scales; lush harmonies further sweetened by flocks of added sixth chords; rhythmic patterns based on Hindu or intricately organized classical meters; and instrumentally stylized birdcalls from all over the world—no fewer than 25 species of warblers are heard singing from the Tree of Life, the central poetic and musical symbol of the ninth movement.

WINGING IT: *Zubin Mehta conducting* Éclairs sur l'Au-Delà....

There is no middle ground with Messiaen, just as there can be no doubts about his sincerity or the originality of his musical thinking. One either surrenders or stubbornly resists. Some musicians—Pierre Boulez, for instance, the composer's most famous pupil—may blanch at the mystical/ornithological trappings but bear with them in order to savor the technical innovations, primarily temporal and heterophonic concepts adopted from non-Western traditions. Even those of us resolutely in the camp of nonbelievers can still find much to admire in the early works: the unabashedly erotic and flamboyant *Turangalîla-symphonie*, for example, or *Oiseaux exotiques*, a dazzlingly diamond-hard beauty for piano and winds. All these pieces sound far fresher, more vigorous, and less predictable than the more recent scores. It has been many years since Messiaen added new ingredients to his basic recipe for transcendental joy, and to these ears *Éclairs sur l'Au-Delà*... is an automatic reflex, written according to formula.

Of course, a critic reserves the right to change his mind about any new work, pending rehearings and different, possibly superior performances. But then, many probably did consider this world-premiere interpretation definitive. One of Zubin Mehta's finest hours during his thirteen-year tenure as the Philharmonic's music director was devoted to conducting *Turangalîla*, and a warmly appreciative letter addressed to him from the late composer appears in the orchestra's program booklet. Despite such impressive testimony, I suspect that the new piece's inspirational message would register more effectively in a tauter performance, one that paid closer attention to ensemble discipline and instrumental balances.

A BUSY AND PROLIFIC NEW YORK–BASED composer, **Richard Danielpour** recently heard the world premiere of his latest work—*Sonnets to Orpheus* for soprano and chamber ensemble—performed in Al-

Photograph by Stephanie Berger.

ice Tully Hall by Dawn Upshaw and members of the group that had commissioned the piece, the Chamber Music Society of Lincoln Center. The texts are by Rainer Maria Rilke (translated into English by Stephen Mitchell), 6 poems drawn from a two-part set of 55 that deal with the traditional Orphic theme: a physical, spiritual, emotional, or psychic descent into darkness and death in order to gain a clearer understanding of life.

The topic is deep, and Danielpour has responded to it, perhaps unconsciously, by boldly leaping over both today's fashionable postmodernisms and yesterday's academic severity. Surprisingly, he has landed back where American music—one branch of it, at any rate—left off in the twenties. With its undulating tonal harmonies, floating melodies, fluid rhythms, and impressionistic instrumental coloring, *Sonnets to Orpheus* could almost be mistaken for a piece by such elegant craftsmen of that period as Charles Martin Loeffler or Charles T. Griffes.

That's meant to be a compliment, although I'm not sure what might lie at the end of such an unusual path for a youngish (36) composer today. Judging by Danielpour's recent work, I'd say he pursues more progressive avenues with equal skill, considerable flair, and a refreshing absence of dogma (a good selection of his more spiky chamber music is recorded on Koch 3-7100, and Gerard Schwarz conducts the Seattle Symphony in three big orchestral scores on Delos 3118). In any case, his lyrical music suits the gentle nature of Rilke's poems, and the vocal line has been sensitively tailored to flatter Upshaw's refined, cool-as-crystal soprano.

I CAUGHT UP WITH MERKIN HALL'S **International Harpsichord Festival** just in time to hear the last concert in a two-week marathon of solo recitals and master classes. All four participating musicians, famous virtuosos in their own countries and well known here through their recordings, were on hand for the grand finale: Kenneth Gilbert (Canada), Davitt Moroney (Great Britain), Olivier Baumont (France), and Andrew Appel (U.S.A.).

With four instruments onstage and 840 strings to keep in tune, the hardworking tuner/technician was as busy as the players. The program featured four of Bach's most scintillating party pieces—the concertos for one, two, three, and four harpsichords accompanied by the Four Nations Ensemble—interspersed with keyboard duets by J. C. Bach (son No. 7), Couperin, and Rameau. There was, as Appel pointed out in his program notes, something for everyone here—wonderful music for the mind, the heart, the connoisseur, the easily impressed, the solitary, and the whole family, all of it played by 40 of the most expert and knowledgeable fingers in the business. ▬

Join CEO's, Seniors, Fitness Buffs & Real Jetsetters. At the Club They Call Their Own.

Club La Raquette will design a personal program to meet your individual fitness needs. We'll show you the ropes, monitor your progress and make sure you get results.

We'll put you through your paces on our cutting edge equipment and improve your cardiovascular condition on Stairmasters, Treadmills and bikes.

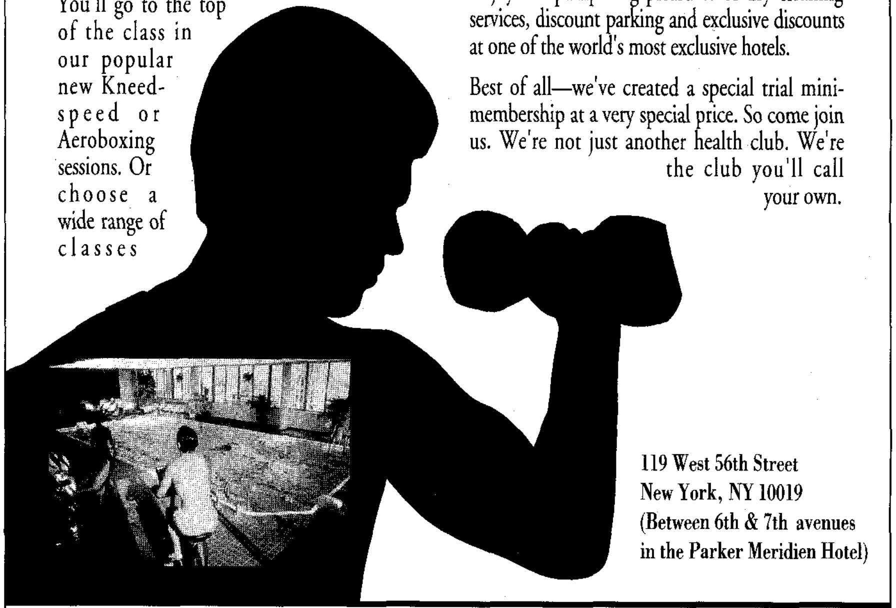
You'll go to the top of the class in our popular new Kneed-speed or Aeroboxing sessions. Or choose a wide range of classes including aerobics, step, body sculpting and yoga.

You can soak off your stress in the whirlpool and sauna. Take a dip in the crystal penthouse pool—warm and welcoming all year round.

Make the rounds on our roof top track. And make the team in Racquetball, Wallyball, Basketball and Squash.

Enjoy the pampering pleasures of dry cleaning services, discount parking and exclusive discounts at one of the world's most exclusive hotels.

Best of all—we've created a special trial mini-membership at a very special price. So come join us. We're not just another health club. We're the club you'll call your own.



119 West 56th Street
New York, NY 10019
(Between 6th & 7th avenues
in the Parker Meridien Hotel)

Club La Raquette
A Total Fitness Center at Le Parker Meridien Hotel

Call 212-245-1144
30 DAYS FOR $59*
*30 day trial must be started by November 30th.
Offer valid for first time guests; adults only.

New York's new multi level Supper Club
kulu
All Corporate & Private Parties Welcome
•1770 Second Avenue at 92nd St.• (212) 996-4550•
• Open 7Days for Dinner • Late Night Menu • Weekend Brunch •

❛ Extraordinarily good food ❜ — Esquire
Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices
Credit Cards: AE, V, MC
Res: 575-1220
250 W. 47 St. NYC.
Pierre Au Tunnel

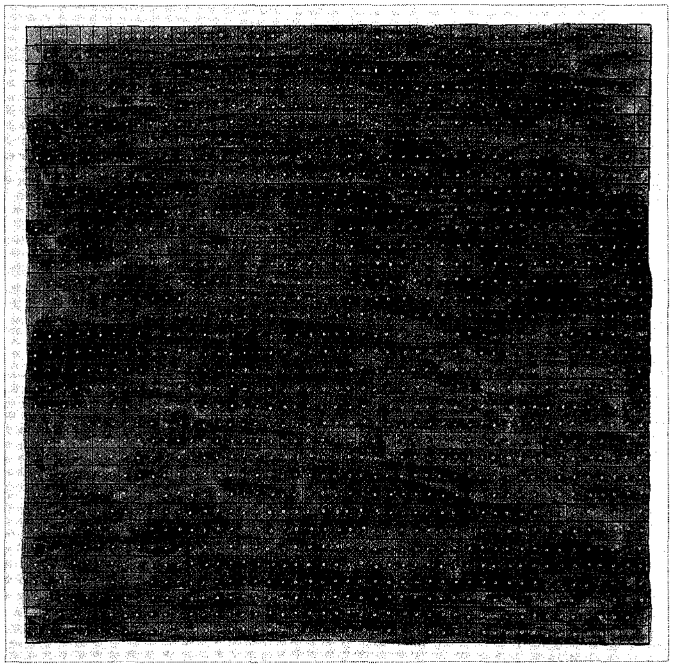
PORTFOLIO
RESTAURANT
"...you're on your way to gustatory heaven..."
The Underground Gourmet-NY Magazine
4 WEST 19th ST. • NEW YORK CITY 10011
212-691-3845

Ristorante Italiano
Montebello
4 Course Pre-Theatre Dinner $24.75
served from 5P.M. to 6:30 P.M.
Private Party Room
120 E. 56th St. (bet. Park & Lex.) 212-753-1447

Art/Kay Larson

SOLITARY REFINEMENT

"…Agnes Martin can wring an extraordinary range of expression from tiny variants. Her hyperawareness draws you in…"



BLACK AND BLUE: *A drawing from 1965.*

THE **Agnes Martin** SHOW AT THE WHITNEY is less an investigation of the unknown than it is a well-deserved if strangely delayed homage. Martin, who is getting her first American museum retrospective at the age of 80, is hardly undiscovered or unexamined. In art terms, her credentials could qualify her for the Daughters of the American Revolution: late Abstract Expressionism, the Betty Parsons Gallery, Taos, early Minimalism, Manhattan's Coenties Slip artists' community, Pace Gallery, an Asian-influenced aesthetic comparable to Ad Reinhardt's. She is also a noted apostle of retreat, legendary for living since the sixties in New Mexico in a self-built adobe house without telephone, electricity, or running water. Like Georgia O'Keeffe, she had to leave the urban art world in order to reconcile with it. Yet she's not what you'd call a star. Why not?

Martin's signature is the grid, created with fierce concentration by the subtlest of marks. Each canvas or drawing is defined by one or, at most, two kinds of strokes; these units are repeated until the grid is full, imparting a character to each painting that is shared with no other. In the drawing here, it's translucent black ink lines on blue watercolor, the interstices bearing single, diffident dots of luminous white gouache. In *Gray Stone II,* one of the most ecstatic, it's brown canvas touched with tiny individual strokes of gray-blue; there must be thousands, stacked like maniacally arranged pebbles on a beach.

Martin can wring an extraordinary range of expression from tiny variants. Her pencil may slide over pigment or subside into it. The line, drawn by hand guided by a straight edge, wavers slightly with an unnerving poignancy. In *Flower in the Wind,* the graphite track extends just beyond where it should, creating a small *ping* of surprise. The artist's hyperawareness draws you in. She has missed nothing; she has been wide awake through the slightest hand movement, through endless repetition, through each instant. Who among us can say the same?

This perfect awareness of the moment is the center of Martin's art. It springs from her early life on the Saskatchewan prairie (she was the daughter of a wheat farmer), and from her evident sympathy with Asian meditation and the mind-set that produces it. Taoism and Buddhism enlist egolessness and "calm abiding." Amazingly, Martin refused to illustrate these ideas, though the "great" Abstract Expressionists such as Clyfford Still were then making pictures *of* the sublime, with considerable fuss and fanfare. Even Reinhardt, who approached the no-mind of Tantrism through a series of deliberate negations (which got him to his all-black painting series), created a picture *of* nothing, not a picture that *is* nothing.

Martin focuses your awareness physically, within each wobbling trail of graphite, but also within the shimmering field of the whole. By allowing the eye's encounter with simplicity, Martin lets your experience expand in a way I recognize, since I was also raised on the plain of grasses. Each of the billion grass blades is a kind of mark, retaining its character even as it joins the oceanic unquiet-quiet of horizon and sky.

These paintings are not pictures *of* landscape and certainly not *of* the sublime. They don't stand back from sublimity in order to comment on it or confine it pictorially. They plunge right in, into the smallest part, the equivalent of a stone in the stream; the encounter recalls one's encounter with landscape. Martin's understanding of this expansive role is profound. I can't help wondering why she has been written out of conventional histories. She's there, but she's "peripheral."

So we come back to the original question. Why isn't she a star? Does the artist's persona have to collaborate in stardom? Or was she a woman in a man's world? Late Abstract Expressionism was a warehouse stocked with well-defended egos. Martin's work is totally indifferent to aggressive presence. She becomes a conundrum: Do you allow her art to occupy the classical position—timeless, classless, ecstatic—she demands for it? Or do you read into her withdrawal and aesthetic modesty the self-abnegation required of creative women in her generation? No answers are really possible. Martin's work is personal without being psychological, and it is determined to remain that way.

Did the Whitney intend to pair Martin's show with the *faux* savagery of Jean-Michel Basquiat? Two artists with more drastically opposing temperaments would be hard to imagine. Basquiat's art is inseparable from the eighties and is probably doomed to age along with it. It's less clear that Martin is also emergent from a milieu—one that generated textbook art history and is therefore "universal." Yet Martin, a woman, remained an insider who was also an outsider, something like Basquiat.

She has an early and late phase: early, between 1960 and 1967, when she quit the New York art life, is the most pure and visually rich. The eighties work is abstruse—so withdrawn that we may not actually be able to reach the level she occupies. Alone in the desert, like some ancient mystic, she seems less interested now in the obligation of communication. (Madison Avenue at 75th; through January 31, 1993.) ■

Photograph by Duane Sutor, courtesy of the Whitney Museum of American Art.

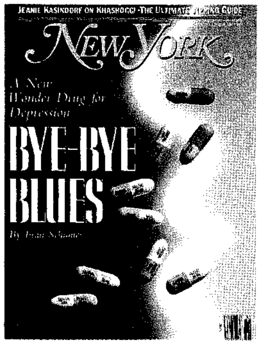
YOU READ IT HERE FIRST

NERVOUS ABOUT THE NINETIES
THE NEW ANGST • BY JOHN TAYLOR
NEW YORK

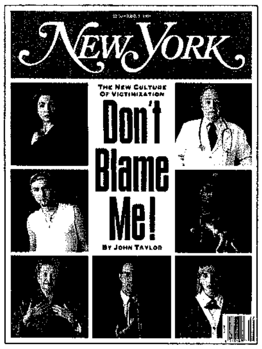
JUNE 20, 1988
The Greed Decade is over;
here comes the new angst.

ANDY'S DIARIES
DAWN STEEL
NEW YORK
RACE
THE ISSUE

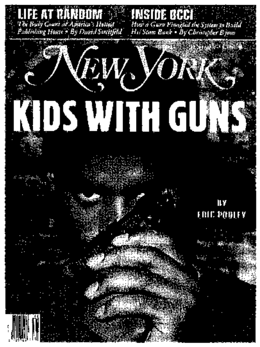
MAY 29, 1989
We must find new ways to
deal with the anger.


NEW YORK
A New Wonder Drug for Depression
BYE-BYE BLUES

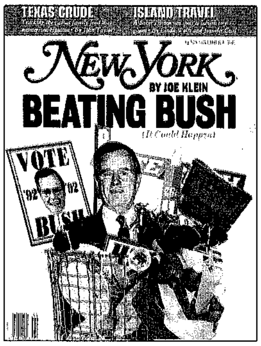
DECEMBER 18, 1989
Is Prozac the wonder drug
of the Nineties?


NEW YORK
The New Culture of Victimization
Don't Blame Me!
By John Taylor

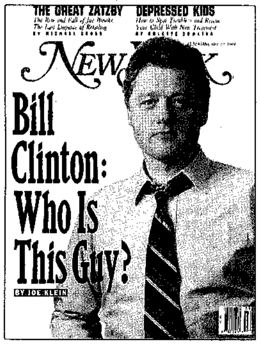
JUNE 3, 1991
Be a victim: These days,
only the weak survive.


LIFE AT RANDOM
INSIDE BCCI
NEW YORK
KIDS WITH GUNS
BY ERIC POOLEY

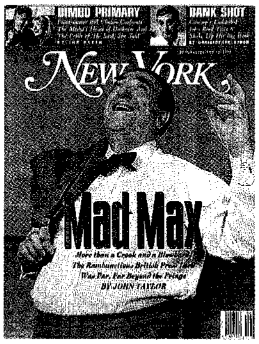
AUGUST 5, 1991
Teens are getting weapons
for protection and status.


TEXAS CRUDE
ISLAND TRAVEL
NEW YORK
BY JOE KLEIN
BEATING BUSH
VOTE '92 BUSH

NOVEMBER 4, 1991
The liberator of Kuwait may be
vulnerable on the home front.


THE GREAT ZATZBY
DEPRESSED KIDS
NEW YORK
Bill Clinton: Who Is This Guy?
BY JOE KLEIN

JANUARY 20, 1992
The Democratic front-runner still
has a long way to go.


DIMBO PRIMARY
BANK SHOT
NEW YORK
Mad Max
BY JOHN TAYLOR

FEBRUARY 10,1992
Everything about Robert
Maxwell was too much.

SOMETHING HAPPENED
NEW YORK
Lost Angel
TINA CHOW

MARCH 2, 1992
The death of Tina Chow is a
warning on heterosexual AIDS.

ISSUES FILLED WITH ISSUES—AND ANSWERS.

Week after week, year after year, NEW YORK is the first magazine to cover the most compelling issues and intriguing personalities of our times.

NEW YORK MAGAZINE®

Books/Rhoda Koenig

THE BLONDE GHOST

“. . .Was Stella gratified to demonstrate her superiority to the darker, clumsier people she never considered ‘fellow Jews’? . . .”

ABOUT-FACE: *Stella Goldschlag with her fourth husband (left), at age 4 (center), and as a young woman.*

Stella: One Woman's True Tale of Evil, Betrayal, and Survival in Hitler's Germany, *by Peter Wyden. Simon & Schuster; 382 pages; $23.*

WITH UNFORTUNATE TIMELINESS, PETER WYDEN presents us with yet another tale of anti-Semitism in extremis. In the story he tells in *Stella,* however, it is not only Gentiles who hate and fear Jews, and it is more than usually difficult to separate the villains from the victims.

Wyden first knew Stella Goldschlag in Berlin in the mid-thirties, when she was their school's "Marilyn Monroe: tall, slim, leggy, cool, with light blue eyes, teeth out of a toothpaste ad, and pale satin skin." He stood next to her as they sang in the school chorus, but he was too shy to speak to the precocious blonde who wiggled insouciantly in her ruffled black gym shorts. Often they sang farewell songs, for the school's Jewish student body was steadily depleted by families leaving for Bolivia and Shanghai. With luck, persistence, and money, the Wydens themselves, "our bags further weighted with guilt," managed to get on a ship for America in 1937.

That was the last Wyden knew of Stella until 1946, when, as a soldier in occupied Berlin, he read a newspaper article headed HUNDREDS OF JEWS SURRENDERED TO THE HANGMAN, about a woman known as "the blonde ghost" who, though Jewish herself, worked for the Gestapo to ferret out Jews in hiding and send them to a fate for which hanging was a euphemism. A few years ago, at a reunion of his old classmates, Wyden decided that he would go back and find Stella's past, Stella's reasons, and, eventually, Stella herself.

Wyden's prose is not, how shall one say, excessively literary. Style, however, is not the point of *Stella;* what matters here is the facts of history and what is, optimistically, called abnormal psychology. The first hint at perversity is not that of the Nazis but of Stella's parents, German Jews whom Rabbi Joachim Prinz, another Berlin refugee, described as "pathologically patriotic." Denying any kinship with the bearded, distinctively dressed Jews of Eastern Europe they despised, German Jews thought of themselves as simply Germans, ruled by a lunatic who would soon be removed. Stella's father was a combat veteran of the First World War, a fact he, like many others, was sure would earn him some consideration. (It did: Jewish holders of the Iron Cross First Class were sent not to Auschwitz, to be gassed, but to Theresienstadt, to starve.) As a result, her family made no effort to leave until it was too late.

Stella and her parents managed to stay hidden until the spring of 1943, when she was fingered for the Gestapo by another Jewish woman who had turned informer. Tortured, and threatened that she and her parents would be deported to Auschwitz, Stella agreed to become a "Jew-hunter" herself. After she had handed over the names and addresses of her friends, she would visit coffeehouses where Jews gathered, or attend the funerals of Gentiles who had been married to Jews. The surviving spouse, no longer protected, would be seized at the cemetery.

Wyden considers Stella's motives: Was she sacrificing fellow Jews to save her parents or merely to save herself? (Her activities continued long after her mother and father were sent to a concentration camp.) Was she acting out of a simple need for survival, or was she gratified by the chance to demonstrate her superiority to the darker, clumsier people she never considered "fellow Jews"? He also wonders about her guilt. Should Stella be compared with Jews who refused the chance for a safe and evil life, or with Jews who helped Nazi officials? (One lawyer took money from Jews for false passports, then reported them to the Gestapo.) Does it make sense to assign any blame to the victims of the Nazis rather than to the Nazis themselves—or, for that matter, to the Americans? "Should FDR [who refused to extend immigration quotas or bomb the concentration camps] have been tried for complicity in genocide?" Wyden asks. And has Stella paid for her crimes, if anyone could? (She served ten years in a Russian labor camp after the war.)

Wyden's meeting with Stella is less dramatic than his account of her past. Predictably, Stella today is a well-preserved elderly lady who denies that she ever betrayed anyone and ascribes such accusations to jealousy "because I was blonde and pretty." She offers, as an example of her quality, a Nazi's reason: "My father was . . . related to the composer Mendelssohn-Bartholdy."

"I'm glad I was not tested," says a classmate of Wyden's and Stella's, now living in New York. "I wonder what any one of us would do." Is it only survivors who have the right to condemn, or has their immersion in terror and ambiguity made them unable to? Are the protected ones unfit to judge, or are they the guardians of morality, undimmed by expedi-

Photographs from *Stella,* by Peter Wyden, courtesy of Simon & Schuster.

This year, avoid a long-standing holiday problem:

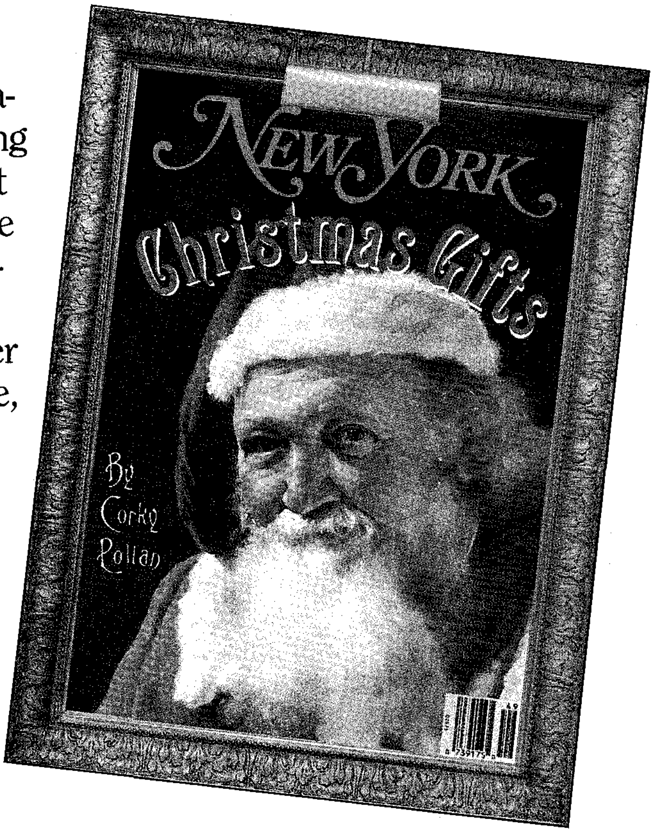
Call 1-800-221-7700.

This year, don't spend the holidays standing in line. Call NEW YORK Magazine and get one of the most entertaining gifts of the season—sitting down! In just a few relaxing minutes, you can send the delights of NEW YORK to all your favorite friends and relatives...with plenty of time left over for holiday fun. To order NEW YORK at our special holiday price, call 1-800-221-7700 or mail the reply card attached.

NEW YORK
MAGAZINE

Just $29.50 for 50 issues
Each additional gift $24.50!
(Regular Subscription Price $39.98)

This toll-free number is for orders only. For inquiries please call 1-800-678-0900.



ence? These are only a few of the questions provoked by Stella, the glamorous Doppelgänger of Jewish history.

The Evolution of Useful Things, *by Henry Petroski. Alfred A. Knopf; 288 pages; $24.*

"HOW THE FORK GOT ITS TINES" AND MANY other Just So stories are related in Henry Petroski's survey of familiar objects and how they grew. Because of the pressures of fashion, safety, economy, environmentalists, or simply inventors ("The love of improvement," said the British engineer Henry Bessemer, "knows no bounds or finality"), such domestic devices as the telephone, the toaster, the pickle fork, and the paper clip have undergone many metamorphoses. Petroski shows how several of these occurred, and the principles behind them. *Form follows function,* he says, is an aphorism that contains more alliteration than accuracy.

Inventors can sometimes be shortsighted, not considering the consumer's need to actually make use of the product. In 1824, fourteen years after the tin can came into being, it carried the instructions "Cut round on the top with a chisel and hammer." Not until 1858 did someone obtain a patent for a can opener, and not until 1963 did someone else create an aid for beer drinkers who didn't have a kitchen tool handy. The raging success of the pop-top created other problems, though, and designers set to work to combine lower pollution levels with ease in drinking and nose safety.

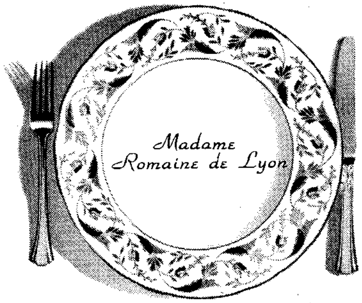
Inventions can languish forgotten, as the safety pin did for two millennia, or they can be immediately seized upon by the observant (Eugene O'Neill's father, an actor who had to make many quick changes, was impressed enough to buy stock in a gadget that was yet to be called a zipper). Developments in technology can change behavior (were we so messy before plastic wastebasket liners?) and can alter the language (when pins were difficult and expensive to produce, " 'pin money' was set aside to purchase the dear necessities, but, with mass production, and the consequent sharp decline in price, 'pin money' came to mean pocket money or 'a pittance sufficient to purchase only pins' ").

Petroski's facts may lead us down unfamiliar paths of history and thought, but his language often gets mired in tortured syntax and clichés. He can write with both left feet in his mouth ("Nineteen fifty-five was the year since which the then newly created Burger King had used mainly paper packaging") or pause for a kindly-old-schoolteacher simile ("Just as the [paper] clips can get all tangled together, . . . so picking up the story of the artifact itself . . . inevitably produces a tangle of tales"). Note to Knopf: further product development, please. ■

TRIPLE PIER EXPO
An International Trendsetter

NEW YORK'S LARGEST AND
MOST COMPREHENSIVE ANTIQUES SHOW!
Includes furniture, paintings, bronzes, art glass, jewelry, Americana, textiles, ephemera, toys, fashions, deco, moderne, and more.
DIFFERENT EXHIBITS EACH WEEKEND. OVER 1000 DEALERS.
NOV. 21, 22 & 28, 29
PIER 88 Sat. 11-6, Sun. 11-7
PIER 90 Sat. 9-6, Sun. 11-5
PIER 92 Sat. 10-6, Sun. 11-6
PASSENGER SHIP TERMINAL PIERS 88, 90 & 92.
48th to 55th STREET AND 12th AVENUE, NEW YORK CITY. ADMISSION: $10
STELLA
Stella Show Management Co. 201-384-0010

AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.



For a romantic French dinner
with piano music played
nightly, bring the American
Express® Card to Madame
Romaine de Lyon,
29 E. 61st Street,
New York, NY
(212) 758-2422.
AMERICAN EXPRESS Cards®
© 1992 American Express Travel Related Services Company, Inc.

DINING IN THE
MILLENIUM.
NEW YORK'S MOST
TIMELESS CUISINE.

TALIESIN
Regional American cuisine.

THE GRILLE
Dining by an open grill in a
casual setting.

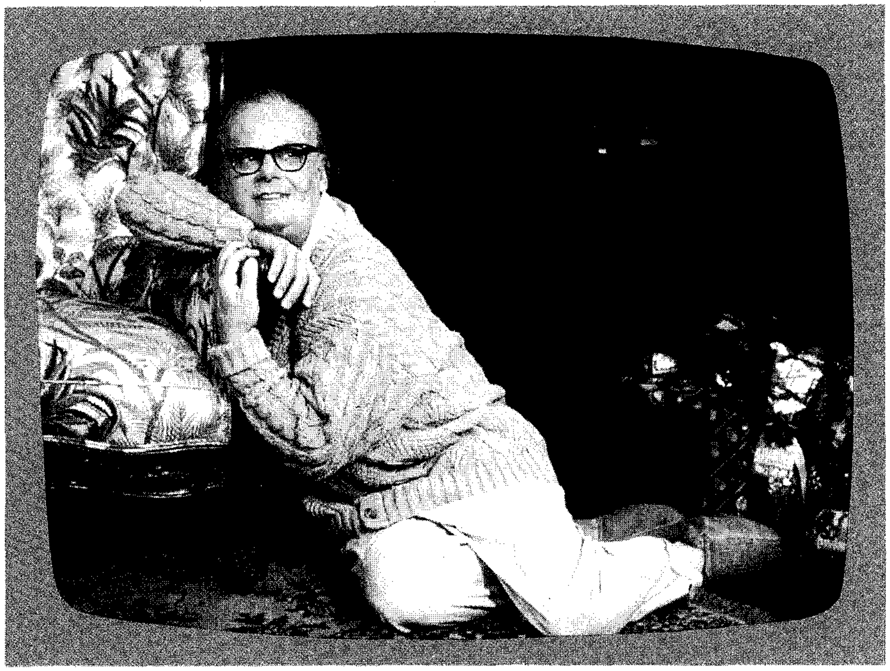
THE
CONNOISSEUR
BAR
A bar in the nostalgic sense
of the word.

THE HOTEL
MILLENIUM
IT'S ABOUT TIME.
THE HOTEL MILLENIUM
55 Church Street
Across from the World Trade Center
For Taliesin res. call (212) 312-2000

Television/John Leonard

TRU STORIES

"...While Truman Capote's wit is bitchy, it also breaks the heart; no wonder Stalin gave paranoia and purges a bad name..."



ONE VOICE, ONE ROOM: *Robert Morse succeeds in* Tru *business.*

HANDS DOWN—OR FLAPPING LIKE FLIPPERS or slapping their owner's soft face—**Tru** (*American Playhouse;* Monday, November 23; 9 to 10:30 P.M.; Channel 13) is the treat of the television week. Robert Morse is splendid as Truman Capote, part Jack Benny, part Bob Newhart, and part wounded dolphin, hopping, skipping, giggling, flinching, all double takes and dancing steps. And it was shrewd of Jay Presson Allen to set her Broadway hit just before Christmas in 1975, when Capote's society friends weren't speaking to him, because of "La Côte Basque, 1965" in *Esquire.* "You'd think," he says, "I'd killed the Lindbergh baby."

Never mind why he ever wanted such people as friends in the first place. Nor how he could have been so surprised that their feelings were hurt when he bit the hands that scratched his ears. Nor that *Answered Prayers,* the long-deferred and career-redeeming "Proustian" novel of which "La Côte Basque" was supposed to be a chapter, didn't really exist. He had to be home alone by the telephone in his apartment in United Nations Plaza on Christmas Eve, among plaster cats and "inappropriate Victoriana," talking to himself; dropping names like Louis Armstrong, Grace Kelly, Norman Mailer, Sirhan Sirhan, and Colette; thinking about alcoholism and homosexuality and his mother: "I was always an object of desire. Yes, I *was*!"

While the wit is bitchy—"good taste is the death of art"; "poinsettias are the Bob Goulet of botany"; "it's redundant to die in L.A."; "I once went to Staten Island; it was like Australia"—it also breaks the heart. I can't help thinking of the scene in Gerald Clarke's superb biography, *Capote,* where toward the end he was sure assassins stalked him and woke up an elderly couple next door at six in the morning. A friend found him in their kitchen, drinking vodka in a filthy bathrobe, trying frantically to reach Liz Smith, convinced that if she reported in her column on the danger he was in, the invading hit men would be forced to leave him alone, "so powerful was his trust in the magic of publicity."

I met him only once, back in 1958, when I was a college-dropout cub reporter, and he was nice to me, all bamboo flute and marzipan. Well, which writers were we supposed to care about in the fifties? Kerouac typed with his elbows. Salinger? After you'd already read Lao Tzu, Dr. Suzuki, Epictetus, Meister Eckhart, and the Upanishads, who needed "Franny and Zooey"? There seemed in the trees of Capote's southern Gothic room enough for all the wounded birds we were, with our sweet tooth for the language of the wistful. He'd still been a sprite, the choirboy with the demons in his head, before the thickening of the talk shows, the gossip columns, and the police blotter; before he devolved, a physical regression, from a butterfly back into a caterpillar.

Capote's biographer blames his mother, an alcoholic and a suicide who couldn't stand her sissy son, not even when he was famous. But other writers have had awful mothers. Clarke also seems to blame Jack Dunphy, Capote's on-again, off-again roommate, "who should have led the rescue efforts, however doomed they might have been. It seems never to have occurred to him that 33 years of companionship carried a special obligation." But everything we know about alcoholism insists that after 33 years of not being listened to, Dunphy had to distance himself or forfeit his own life. "I'm going to stay as sober as a Shiite," says Robert Morse as Tru, Monday night, and we know enough to disbelieve him. The alcoholic who refuses help will drag his loved ones down with him, just for the company in hell. Capote's bottle was his mother.

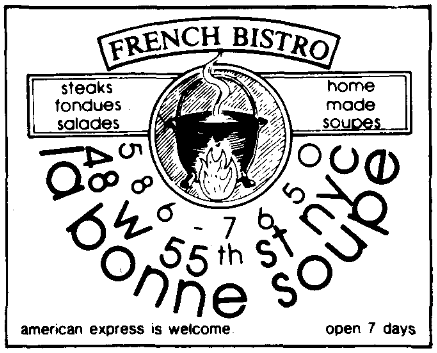
ROBERT DUVALL'S **Stalin** (SATURDAY, NOVEMBER 21, and other dates; 8 to 11 P.M.; HBO) is all head, gigantic and frozen, like a Macy's balloon or Orange Bowl float or Easter Island monolith, oddly Cubist. This head, with its emblematic eyebrows and totemic mustache, seems watchful in all four directions, even as its trunk and limbs are moved to Cossack dance, like a fire hydrant on roller skates. I've many nits to pick with *Stalin,* in which you'd think the Great Terror Himself was a sort of Snow Black, attended to by flibbertigibbet Bolsheviks resembling the Disney dwarfs, but Duvall fairly reeks of morbid suspiciousness, Oriental despotism, and peasant social resentment. No wonder—five foot three, with bad teeth and a Jewish dentist, loving Charlie Chaplin and hating everybody else—he gave paranoia (and purges) a bad name.

Not that the doctors' plot is mentioned in the HBO movie. Nor the kulaks. Nor

Photograph by Martha Swope/*American Playhouse.*

BEST MUSICAL
1992 TONY AWARD
CRAZY FOR YOU
The new GERSHWIN musical comedy
TELE-CHARGE: 212-239-6200
Outside NY/NJ/CT: 1-800-432-7250

SEVILLA
CREDIT CARDS
LUNCHEON PARTIES
FINE SPANISH CUISINE
• LUNCH
• COCKTAILS
• DINNER
famed Paella a la Valenciana
929-3189, 243-9513
62 CHARLES ST. (W. 4th ST.)



FRENCH BISTRO
steaks fondues salades
home made soupes
La Bonne Soupe
48 W. 55th St
586-7650
american express is welcome
open 7 days

MONTE'S
Home-Made Pastas and Regional Specialties
Lunch • Dinner • Cocktails
AE & Visa – Closed Tuesday
97 MacDougal St. Tel. 228-9194
Bet. Bleecker & W. 3rd 674-9456

THE SPIRIT OF COMMUNITY
THE SALVATION ARMY
Join your neighbors and The Salvation Army.
We're working together to make our town an even nicer place to call HOME!

the gulag. While it's terrific to look at—because cinematographer Vilmos Zsigmond was allowed to film in the Kremlin and the Hall of Columns, at Kuntsevo and the Ministry of Defense, even in Lenin's old apartment, *Stalin,* as written by Paul Monash and directed by Ivan Passer, tends to concentrate on the terrible things Uncle Joe did at home to his wife, Nadya (the radiant Julia Ormond), as seen through the injured eyes of his daughter, Svetlana (a disaffected Joanna Roth), while Nadya's cowardly parents (Joan Plowright and Frank Finlay) watched helplessly, lacking the moral fiber and down-home feistiness of Krupskaya (Miriam Margolyes), even after her hubby, Lenin (Maximilian Schell), has kicked the revolutionary bucket.

Never mind Trotsky (Daniel Massey) and Bukharin (Jeroen Krabbe) and Ordzhonikidze (Jim Carter) and Kirov (Kevin McNally), about whom we learn nothing at all, anyway—certainly not that they had ideas—except that they seem to have been nicer people and poorer politicians than the Big Guy. Zhdanov's bloodthirsty Kulturkampf after the murder of Kirov goes unmentioned, as well as all those writers who consequently perished, like Bulgakov and Babel, Mandelstam and Meyerhold, Pilnyak and Tsvetayeva (and the Electric Age of Soviet culture that you can still see at the Guggenheim if you hurry, those red squares and "agitational" tiles and cubist tramways). The show trials get some footage, but not to any intellectual point, quite as if *Darkness at Noon* had never been written. What matters in *Stalin* is that Robert Duvall sticks lighted cigarettes down Nadya's dress and is unkind to the children from both his marriages. That Svetlana should have married a Jew was lese majesty.

COMMUNIST PARTY ANIMAL: *Duvall as Stalin.*

In other words, *Stalin* is *The Forsyte Saga* with some snippets of Eisenstein just to remind us that it needn't have been so. This is pretty much the Monster Theory of History, according to which a single man, maybe with the help of Beria (a creepy Roshan Seth), whipped up the Great Terror on his lonesome, out of a not very interesting Georgian inferiority complex, as though he hadn't required the complicity of tens of thousands of anonymous mechanics in ministries of death, and the acquiescence of hundreds of millions in the culture at large, on the killing fields: The Devil made them do it. The irony is that Devil Theory is just Great Man Theory turned on its head.

In brief: WHILE WE'RE WAITING AROUND for the movie version of Michael Crichton's *Jurassic Park,* it's possible to dream awhile with **The Dinosaurs!** (Sunday through Wednesday, November 22 to November 25; 8 to 9 P.M.; Channel 13), a four-part series in which some marvelous animation by David Alexovich argues for the iconoclastic theories of Robert Bakker, a 48-year-old "cowboy bone-digger" and adjunct curator of paleontology at the University of Colorado museum, who is of the strong opinion that the dinosaurs were basically birds, warm of blood and swift of foot. The fact that all this is narrated by Barbara Feldon, of *Get Smart,* also causes smiles. On the other hand, you could also consult the best book ever written about dinosaurs, Sara Maitland's wonderful novel *Three Times Table.* . . . In **Deadly Matrimony** (Sunday, November 22, and Monday, November 23; 9 to 11 P.M.; NBC), Brian Dennehy is the last honest cop in Chicago, and Susan Ruttan is his long-suffering homebody Polish wife, and Treat Williams is the mob-connected lawyer, and Embeth Davidtz is *his* wife, permanently suffering because she's dead, first bludgeoned, then stuffed into the trunk of a car, then shot, then dumped into a canal. John Korty directs from a hard-boiled teleplay by Andrew Laskos, and Dennehy is his usual stalwart self. But there's also the usual trouble with the "inspired by a true story" mini-series: They have to stick to the facts. What *Deadly Matrimony* really needs is the imaginative embroidery of fiction, the surprise of some higher truth. . . . The only reason to watch **Overkill: The Aileen Wuornos Story** (Tuesday, November 17; 9 to 11 P.M.; CBS) is to see Jean Smart prove she's a lot more than a Designing Woman bubblehead. As America's first convicted female serial killer, Smart is dazzling. Why did she do it? Well, her grandfather beat her, her brother raped her, her husband burned her face with cigarettes, somebody stole her baby. . . . Peter Falk returns in a so-so **Columbo: A Bird in the Hand** (Sunday, November 22; 9 to 11 P.M.; ABC), to figure out whether pro-football team owner Steve Forrest was murdered by his nephew, compulsive gambler Greg Evigan, or his second wife, compulsive tippler Tyne Daly, or, unbeknownst to each other, both. Daly's boffo. . . . David Suchet also returns, as **Poirot** *(Mystery!;* Thursdays, November 19 to January 7; 9 to 10 P.M.; Channel 13), the usual English sausage with the tiresome Belgian waffle. ■

Photograph by Bob Greene/HBO.

Theater/John Simon

KEACH IN KITSCH

"...A bargain-basement ingenuity outstrips sense, sensibility, and talent again in Rupert Holmes's latest, *Solitary Confinement*..."

THE BRITISH GOVERNMENT WAS PRETTY strict to incarcerate Stacy Keach for some piddling drug possession, but it took the bloody-minded Britisher Rupert Holmes to subject him to **Solitary Confinement,** cruel though not all that unusual punishment. Holmes clicked with *The Mystery of Edwin Drood,* a musical thriller, where among his collaborators were Charles Dickens and the ever-popular audience participation. Next came a mystery called *Accomplice,* a total flop that nevertheless won the Edgar Award from the Mystery Writers of America. However, there aren't enough mystery writers in America to keep a show running on Broadway.

A bargain-basement ingenuity outstrips sense, sensibility, and talent again in Holmes's latest, *Solitary Confinement,* about a southwestern billionaire who runs his empire from the south tower study of his Albuquerque skyscraper. The quirky Albuquerquean communicates with his staff either by intercom or by an enormous nine-panel closed-circuit television screen—a ninesome easily as powerful as the U.S. Supreme Court. The study is equipped with everything a truly cultured high-tech berserker might wish for, from a couple of suits of armor to a state-of-the-art desktop shredder, from Van Gogh's *Sunflowers* (the only way you can tell it's a reproduction is by its being twice the size of the original) to a hi-fi system that can faithfully reproduce any kind of aural ambience from thunderstorms to picnics in the country. (At future performances of the play, it may also have to reproduce the sound of more than one hand clapping.)

The apt and munificent set by William Barclay also includes such grace notes as a one-hole pop-up indoor golf course, with one of the suits of armor's broadswords converting into a putting iron, and the sculptured head of a woman spouting golf balls on demand. And, further, a stuffed raven atop an escritoire, allowing Richard Jannings, the protagonist—said to be a conflation of (in alphabetical order) Howard Hughes, Ross Perot, and Donald Trump—to speculate on Lewis Carroll's unanswered conundrum: Why is a raven like a writing desk? Holmes first cribs a very plausible answer from *The Annotated Alice:* Because Edgar Allan Poe wrote on both. (Clearly, Holmes is bucking for a second Edgar.) But to prove his bottomless ability to top any cleverness, he eventually proffers a second, more personal solution, which has the further quality of being perfectly preposterous.

THE BOGEY MAN: *Stacy Keach in* Solitary Confinement.

Holmes obviously aspires to the kind of erudite hokum of *Sleuth,* but lacks Anthony Shaffer's genuine culture and savoir-faire. Thus Holmes misuses *hopefully* and *intriguingly,* and commits such barbarisms as "you are whom I hope you are," which speak poorly for his erudition. And he compounds subliteracy with mean-spiritedness, as in the tirade against Holland (itself a steal from Orson Welles's equally inane attack on Switzerland in *The Third Man*), accusing it of having produced nothing but tulips and wooden shoes. Now, I don't expect Holmes to know much about Dutch culture and art (though his set designer manifestly knows Van Gogh), but for a man trivial enough to clinch his argument with the alleged inability of the Dutch to produce a movie star not to know about Maruschka Detmers and Jeroen Krabbé truly grosses me out. But perhaps Holmes's quarrel is really with his producers, the Nederlanders, whom he benightedly confuses with the Netherlanders.

And apropos benightedness, the opening-night audience actually contained folks who loudly gasped when the play's cheap and obvious gimmick was finally revealed, a ploy that wouldn't have taxed the problem-solving skills of the Saturday-morning audience I saw Disney's *Aladdin* with. The plot concerns a coup d'état by members of Jannings's staff, which makes no more sense than the rest of a play as full of holes as a bag lady's stockings. Holmes commits even the elementary mistake of first creating an unsympathetic protagonist and then expecting us to root for him all the same.

Stacy Keach has done good work in the past and will no doubt do so again once he shakes Rupert Holmes. The staging by Kenneth Frankel, spruced up by Marshall W. Mason, is a bit sweaty under its two collars, but superimposing directors on a nonexistent play is like trying to make a palimpsest without parchment. I'm still unsure about why a raven is like a writing desk, but I can tell you why a raven is like Holmes's writing: One croaks, the other creaks. And pretty soon the other will have croaked too.

I AM LEFT WITH THE TROUBLING SUSPICION that while many people are dying of AIDS, some others are trying to make a living off it. Especially so in the theater, where inept offerings, by turning themselves into AIDS benefits, expect to capture the benevolence of critics and audiences, and thus make a name for persons who, under normal circumstances, would never have

Photograph by Joan Marcus.

SANFORD SMITH'S 7TH ANNUAL
MODERNISM
a century of style & design
FINE & DECORATIVE ARTS • FURNITURE • JEWELRY • ANTIQUES

FIFTIES • SIXTIES • ART MODERNE • WPA • REVIVAL
ART NOUVEAU • BAUHAUS • WEINER WERKSTATTE
PRAIRIE SCHOOL • ARTS & CRAFTS • AESTHETIC MOVEMENT
ART DECO • CONTEMPORARY STUDIO DESIGN

NOVEMBER 19-22, 1992
THURSDAY & FRIDAY 11-9PM • SATURDAY 11-8PM • SUNDAY 11-6PM

70 EXHIBITORS FROM THE U.S. & EUROPE

THE PARK AVENUE ARMORY
PARK AVENUE & 67TH STREET NEW YORK CITY

PREVIEW: NOVEMBER 18
TO BENEFIT THE BROOKLYN MUSEUM (718)638-5000 EXT.326

SHOW INFORMATION: (212) 777-5218 FAX (212) 477-6490

SAT. & SUN.
NOVEMBER 21-22
10AM-6PM

1992 PEN FAIR USA

Attention pen collectors, pen enthusiasts and holiday shoppers! Experience hundreds of the world's finest examples of writing instruments at 1992 PEN FAIR USA.

Scores of manufacturers will be personally presenting their newest and most exciting accomplishments. Product demonstrations, helpful hints and special price incentives will be offered.

Come explore the world of fine writing instruments and accessories at 1992 PEN FAIR USA, only at Menash!

Call for our new color catalog.

2307 Broadway (at 83rd St.) New York, NY
(212) 877-2060
menash

graduated from the sandlot. Such an enterprise would seem to be the revival of **Anyone Can Whistle,** the only musical by Stephen Sondheim to have proved an utter failure, which Opening Doors Productions has not so much revived as reslain.

Actually, *Anyone Can Whistle* contains at least half a dozen vintage Sondheim songs, and might well have made it in the original Broadway production but for a dismal book by Arthur Laurents. It is one of those pieces suffering from *King of Hearts* syndrome, the notion that the insane are rather more sane than the sane, or at least indistinguishable from them. This is a distasteful and deleterious idea that does no one any good, but that sundry untalented and/or maladjusted authors have sprung on us in attempts to deconstruct their predicament. The book of *Anyone Can Whistle* has a bad case of this delusion.

But an even worse delusion was the presumption that Opening Doors—with its limited space, financial resources, and ability—could put on such a demanding show, which requires, for one thing, a large, well-choreographed chorus, and, for another, talent. This is the story of an irresponsible mayoress, Cora Hoover Hooper (cute name, what?), who with the help of a corrupt treasurer, comptroller, and police chief tries to save the town they have bankrupted by means of a phony miracle: a suddenly sprung spring with alleged medicinal powers that proves a tourist attraction. But when the socially gutsy but sexually inhibited Nurse Fay Apple, from the local loony bin known as the Cookie Jar (your teeth on edge yet?) wants to bring her 49 lovable patients, the so-called Cookies, to drink the curative water, she is chased out of town by the sane swindlers. She returns with a red wig and a French accent as a supposed miracle inspector from Lourdes, in which disguise she feels sexually liberated enough to dally with the splendid J. Bowden Hapgood, a fellow smart enough to pass for the new psychiatrist, though he is really a disenchanted loony. . . . Well, by now you are surely grinding your teeth, so I'll stop.

The production, with the exception of the musicians, is a disaster, thanks especially to a hopeless cast, chosen for their presumed resemblance to the original Broadway forces. Margery Beddow actually does look a bit like Angela Lansbury, but there the similarity ends; Chris Innvar (who is so butch that he sports a light growth of beard in *two* pictures in the program) is meant to suggest Harry Guardino, but comes across like Elliott Gould, which is like the difference between a zebra and a picket fence. Wendy Oliver, the Nurse Apple, looks like Georgia Engel, and can barely be heard past the sixth row; a year after her untimely demise, Lee Remick would still look and perform better. Even witch doctors could do more for AIDS than this hapless enterprise. ■

The Underground Gourmet/Fran Schumer

PIE IN THE SKY

> "... Stroll to the back of this tidy, pleasant room, and you'll see the secret behind these pies: the glowing wood-burning oven ..."

NOW, EVEN SOHO HAS AN INEXPENSIVE PASta boutique. Spend $400 for a handbag at Hans Koch; then count your pennies next door at **Il Corallo** (176 Prince Street, near Sullivan; 941-7119).

The great thing here is pizza. Even the basic Napoletana (tomato, mozzarella, and basil) is a winner, full of flavor and liberally dotted with the sweet, milky cheese. And that crust—so crispy, so thin. Stroll to the back of this tidy, pleasant room, with its lemon walls and pale wood trim, and you'll see the secret behind these pies: the glowing wood-burning oven. Other delicacies to emerge from it are pizzas with, in addition to cheese and tomatoes: asparagus, zucchini, peppers, artichokes, and eggplant ($7.95); peppers, onions, pine nuts, and goat cheese in a black-olive sauce ($8.95); and prosciutto with rosemary ($7.50).

Order with salad and a reasonably priced bottle of Tufeto Chardonnay ($16), and buy another bag.

These salads are hearty. A good choice is the insalata Puglia, a feisty mix of romaine, fresh tomatoes, red onions, olives, and chunks of bracing feta cheese ($4.95). You dress your own, so the dressing doesn't soar beyond basic, but the brine from the cheese gives it a satisfying edge.

Instead of the delicate, thin shavings of parmigiana cheese promised, the antipasto Gaeta comes with bite-size cubes, which are actually more fun. But keep your wineglass handy: These bits will make you wince. Arugula, fresh and smoked mozzarella, and slivers of pear also adorn the salad, which would be even more splendid if only the pear were ripe ($4.75).

The mozzarella-and-tomato plate is ordinary ($4.95). Save yourself for the crostini pomodoro, so luscious and filling it's its own lovely meal: toasted peasant bread with chopped tomatoes, basil, and a scoop of snowy ricotta cheese, a few pignoli on top ($5.50). Compared with most antipasti, this is dessert. And it comes in another flavor: prosciutto and mozzarella in a tomato-mushroom sauce ($4.90).

IL CORALLO: *Precocious pizzas, pastas galore.*

Dazzled by the number and variety of pastas (25, plus 6 specials), a diner deferred to management, which recommended the penne Alpino—pasta al dente, crunchy walnuts, and steamed zucchini in a velvety Gorgonzola sauce ($8.50). It isn't the kind of meal you'd want before a night at the theater, but for a winter evening in which the main activities are supper and bed, it's the perfect choice.

Capellini Corallo, angel's-hair pasta with mussels, scallops, shrimp, and lobster bits, is full of nicely cooked seafood in a sprightly tomato sauce ($9.95). The capellini seems a little mushy, but that's a problem with that pasta, not this place. On the other hand, the pappardelle in the pappardelle e funghi is the kind you have to wrestle. It pulls one way; you pull the other. And yet the dish has its charms, including plump, gamey mushrooms that vary with the season. The sauce is redolent of fresh garlic, and the ratio of mushrooms to pasta is admirably high ($9.95).

No non-pasta entrées are listed, but ask and they shall appear. A frequent special is the pounded-and-breaded chicken breast served beneath a heap of arugula, endive, and tomato in a lemony vinaigrette ($11.50). You can't complain about either the salad or the tender chicken; it's just that there's so much of both that by bite No. 8, you're bored.

Rarely—and this is true even in Italy—do you encounter homemade tartufo. Here you will, and what a fetching treat: chocolate gelato and zabaglione, dusted with cocoa and served in a pretty china teacup with a golden spoon ($4). The homemade fig tart is also intense: ripe fresh figs and a pool of chocolate sauce ($4). Compliments to the chef for this, but not for the tirami su.

Il Corallo (it means "coral," which, an owner admits, has no relevance to anything) is open every day from noon to midnight. Beer and wine. Cash only.

THE MOST INTRIGUING ASPECT of **Lampedusa** (1590 First Avenue, at 82nd Street; 472-6230) is its name. Looking skyward from their tiny island off Sicily during World War II, residents saw the night aglow with U.S. planes. Hence the name: *lampe d'usa,* or "lights of the U.S.A."

Other attractions are the fusilli ortolano—firm, chewy pasta with sun-dried tomatoes, seasonal vegetables, and just the right mix of garlic and oil ($6.95)—and spaghetti palombaro, with fresh calamari, scallops, mussels, tomatoes, enough garlic, and not too much oil ($8.95). The bread is excellent, and the involtini di radicchio is not to be missed: You can't help but scoop up every bit of this creamy goat cheese and zucchini wrapped in radicchio leaves ($4.95). But it's that innocent pile of chopped tomatoes on the plate that really leaves an impression. Here it is almost Thanksgiving, and these tomatoes, mixed simply with basil and olive oil, are as red and radiant as any you ate in July.

One room is dark and gloomy and, aside from the bar, full of uninspiring art. The other is cheerful and packed. Lampedusa is open every day for lunch from noon to 4 P.M. and for dinner from 5 P.M. to midnight. Full bar. Cash only. ■

Photograph by Peter Freed.

SALES & BARGAINS

BY LEONORE FLEISCHER

ALESSI COME HOME

THE SWID POWELL/ALESSI ONE-DAY SALE offers overstock, discontinued, and irregular artist- and architect-designed contemporary tableware and other home accessories at affordable prices. Much of the merchandise is in perfect condition. For example, from Swid Powell, Robert Mapplethorpe's Flower plates in perfect condition, usually $125 each, here $60; porcelain buffet plates in perfect condition include Gwathmey Siegel's Tuxedo pattern, Michael Graves's Delos, Venturi's Grandmother, Haussmann's Stripes, and Meier's Signature, usually $65 each, here $25; set of 4 porcelain mugs in perfect condition, usually $50, here $20; Richard Meier's silver-plated items in perfect condition include bowls, candlesticks, and picture frames, usually $150–$400, here $50–$150. From Alessi, production seconds and slightly damaged items include stainless-steel trays, if perfect $150–$350, here $50–$175; glass-and-stainless-steel salt-and-pepper sets, if perfect $65, here $30; stainless-steel kettles, if perfect $175–$325, here $95–$150; wooden pepper mills with Peugeot mechanisms, if perfect $135–$195, here $45–$105. *Swid Powell accepts M.C., V., and checks. Alessi accepts checks; no credit cards; all sales final. Swid Powell/Alessi, Loews New York Hotel, 569 Lexington Ave., at 51st St., Embassy Suite A (753-0606); Wed. 9 a.m.–5 p.m.; 11/18.*

WING TIPS OF DESIRE

MEN'S AND WOMEN'S SHOES ARE ON SALE here. Women who wear shoe sizes 5½–10M will find Ciro Bisanti flats, pumps, and ankle boots from Italy, were $175–$275, now $105–$175, such as *faux* leopard-skin zippered flats, was $239, now $149; man-tailored shoes for women by Scafora include penny loafers, horsebit loafers, and oxfords, were $120–$150, now $89.90–$99.90; Western shoe boots by Scafora—some with studs, some with stamped-crocodile tips—were $130–$225, now $95–$135; Larry Stuart suede pumps with gold ornaments, were $124.90, now $69.90; Cori woven midcalf boots in black or cognac, were $250, now $99.90. Other shoes from Studio Paolo, Paloma, Seychelles, and André Assous are now 30–40 percent off; André Assous one-of-a-kind new spring samples in size 7M are $39.90; fall samples from Italy in 6M, were $120–$160, here $49.90–$59.90. For men, in sizes 7½–12M, in-stock Cole Haan shoes are 30 percent off, such as penny loafers, were $135, now $94; Scafora soft Italian nappa-leather ankle boots in black or cognac, were $189, now $129.90; suede penny loafers or black leather oxfords with wing tips or cap toes, were $145, now $95; shoes tipped with real lizard or crocodile, were $225–$400, now $95. A.E., Disc., M.C., V., checks accepted; all sales final. *New York Shoe Company, 489 Third Ave., near 33rd St. (685-4056); Mon.–Fri. 9 a.m.–8 p.m.; Sat. 10:30 a.m.–7 p.m.; Sun. noon–6:30 p.m.; through 11/30.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

BLEND BOMBSHELL

FOR TWO WEEKENDS ONLY EVERY YEAR, THIS showroom opens its doors to the public, offering thousands of items of wool, wool-blend, and wool-and-synthetic-blend classic men's clothing in sizes 36–46S, 36–52R, and 38–52L at low prices. For example, wool suits from Eastern Europe, here $125; wool-gabardine suits, here $150; wool tweed sport coats here $70; single-breasted cashmere-and-wool-blend overcoats, here $125; double-breasted cashmere-and-wool-blend overcoats, here $135; 40 percent camel-hair-wool-and-nylon-blend sport coats, here $85; plain or pleated imported wool trousers, here $30. Checks accepted; no credit cards. *W. Weber Co., Inc., 22 W. 21st St. (255-6630); Fri.–Sun. 10 a.m.–4 p.m.; 11/20–22 and 11/27–28.*

SINE QUANT NON

SAMPLES OF DESIGNER NYLON BODYWEAR (most in size S; S = 6/8) and many pairs of designer tights and hosiery from Europe are being sold at this showroom. For example, bodywear includes Mary Quant of London animal-printed, Lurex, and tie-dyed bodysuits and catsuits, and lace and solid-color teddies, retail $20–$50, here $5–$25; size S and M samples from Chantal Thomass and Laura Biagotti include *bustiers,* bras, garter belts, merry widows, teddies, and panties, retail $50–$300, here $20–$70; Valeria lace and sheer teddies, catsuits, and bodysuits, retail $30–$70, here $15–$30; Mary Quant printed and solid tights, including Lurex and chain-mail lace, retail $25–$40, here $5–$15; Doré Doré from France stockings, thigh-highs, and solid wool tights, retail $16–$60, here $5–$25; Zephyrs opaque printed tights from Australia, retail $25–$35, here $15–$25; Roman Holiday Lycra leggings (most in size M), retail $30–$50, here $15–$25; plus baskets of tights at $5 the pair. Cash only; all sales final. *Jessica Landau, Inc., 358 Fifth Ave. (entrance on W. 34th St.), Room 305 (564-1122); Wed.–Fri. 10 a.m.–5 p.m.; 11/18–20.*

A CAKE'S PROGRESS

DELICIOUS HOLIDAY DESSERTS BAKED FRESH —never frozen—are priced close to wholesale by this baker, who sells to good restaurants and hotels. These pies are all 10 in. in diameter, serve 8 to 10 people, and are $12 each: pumpkin custard made with heavy cream and spices, bourbon pecan, cranberry apple, apple crumb, and apple walnut made with sour cream. Other cakes come in large (10 in. serves 12 to 16) and small (8 in. serves 6 to 8). For example, Chelsea carrot cake, $30 for large, $12 for small; triple-chocolate layer cake, $30 for large, $15 for small; black-velvet chocolate cake, $30 and $15; mocha-chocolate layer cake, $25 and $15; Grand Marnier layer cake, $25 and $15; raspberry-nut torte, $20 and $12. Prebaked quiches (10 in. serves 4 to 5) are $10 each and include spinach mushroom, broccoli cheddar, and vegetable medley. Cash only; delivery in Manhattan on orders $50 and over with a $10 delivery charge; call in your order for delivery at least one day in advance; phone orders only accepted for deliveries. *Let Them Eat Cake, Ltd., 287 Hudson St., near Spring St. (989-4970); Mon.–Fri. 8 a.m.–5 p.m.; 11/25 till 6 p.m. (closed 11/26–27); 12/24 and 12/31 till 3 p.m. (closed 12/25); through 12/31.*

ALL YOU NEED IS GLOVES

GLOVES OF ALL DESCRIPTIONS ARE MADE IN this factory, from crochet mitts, retail $10, here $2, to opera-length kidskin debutante gloves in white or black (black by special order), retail $350, here $125. For men, perforated, unlined deerskin or sheepskin driving gloves, retail $75, here $30; lined with wool or Thinsulate, retail $75, here $30. For women, a wide selection includes the basic silk-lined suede and leather wrist-length glove in many colors, retail $70, here $30; cashmere-lined wrist-length leather gloves, retail $75, here $35; leather and suede gauntlets with jewel-studded cuffs, retail $200, here $50. Fabric gloves include cotton, wool, Lurex, and gold and silver lamé, in solid and printed styles, retail $20–$25, here $5 and $6; leopard-print gloves in stretch velour, retail $30, here $10. In addition, the factory will custom-make gloves for you upon request. Cash only; all sales final. *LaCrasia Gloves, 6 E. 32nd St., sixth floor (447-1043); Mon.–Fri. noon–6 p.m.; through 12/24.*

ARRAY OF SUNSHINE

ONE- AND FEW-OF-A-KIND SAMPLES OF CLASSIC cruisewear and fall and winter sportswear for men and women are reduced at this showroom. For men, cotton dress shirts and sport shirts in sizes 15–17, retail $65–$80 for the dress shirts and $50–$60 for short-sleeved sport shirts, here $25 and $20 respectively. Trousers in size 34 include linen and silk dress slacks, retail $110–$150, here $55; and cotton sport slacks, retail $75–$95, here $35. Cotton shorts, retail $50–$70, here $20; linen or silk shorts, retail $90, here $30; cotton and linen sweaters include solid colors, retail $70–$90, here $40. For women, skirts, retail $100–$150, here $50; long-sleeved and short-sleeved blouses, retail $50–$90, here $25–$30; cotton shorts, retail $70–$75, here $25; linen walking shorts, retail $75–$100, here $35. Checks accepted; no credit cards; all sales final. *Kenneth Gordon, 11 E. 57th St., sixth floor (751-1400); Mon.–Wed. 9 a.m.–5 p.m.; 11/16–18.*

WHO, WHAT, AND WEAR

CASUAL AND STYLISH YOUTHFUL CLOTHING in men's sizes 38–44 (sport jackets), 36–46 S, R, and L (tailored suits and sport coats), and sizes S–XL (outerwear, sweaters, and shirts) is available at reduced prices from the designer. For example, cotton-blend (with viscose, wool, or linen) and wool-blend (with viscose or silk) sport jackets, retail $420–$485, here $195; tailored suits and tailored sport coats, in cotton blend (with viscose, wool, or linen) and lightweight wools, retail $820–$1,100 for the suits, $675–$700 for the coats, here $450 and $295 respectively; cotton, cotton-and-microfiber-blend, wool-and-polyamide-blend, and wool outerwear—raincoats, overcoats, casual jackets—retail $325–$600, here $150–$250; cotton, cotton-and-viscose-blend, and wool-and-viscose-blend trousers in waist sizes 28–40, retail $150–$210, here $85; sport shirts in solids, stripes, and plaids, in cotton, silk, cotton-and-viscose blend, or viscose, retail $85–$195, here $45–$70; sweaters in cotton and wool, retail $145–$345, here $75–$100; the Fez line of casual sportswear offers cotton-and-Lycra pants and tops in sizes S–XL, retail $45–$255, here $20–$100. A.E., M.C., V. accepted; no checks; all sales final. *Andrew Fezza Co., Parsons School of Design Auditorium, 560 Seventh Ave., at 40th St., second floor (695-6800); Tues.–Thurs. 9 a.m.–6:30 p.m.; 11/17–19.*

S&W

STOREWIDE SALE

OVER 10,000

COATS, SHEARLINGS, CASHMERES, SUITS, DRESSES, PANTS, SPORTSWEAR, RAINCOATS, SHOES AND HANDBAGS

NOW REDUCED 25-50% OFF* S&W ORIG. DISC. PRICE

SHEARLINGS $699-799
REG. RETAIL $1625-2000

ENTIRE UPPER LEVEL
COATS - 50% OFF
S&W ORIG. DISC. PRICE • EXCLUDING PETITES

TAKE AN ADDITIONAL
10% OFF
ON ALL YOUR GIFT SHOPPING: CASHMERE SWEATERS, SUITS, DRESSES, SPORTSWEAR, HANDBAGS, SHOES
WITH THIS AD • EXP. 12/14/92

NEW YORK
287 7th Ave. (Corner 26th) (212) 741-1069
Open Sun-Wed 10-6:30; Thurs 10-8; Fri 10-3:30, Closed Sat

SCARSDALE
365 Central Ave (Archway Mall) (914) 723-5335
Open Sun-Wed 10-6; Thurs 10-7:30; Fri 10-4; Closed Sat

*NOT ENTIRE INVENTORY

How long have you been trying to get pregnant?

Dr. Dov Goldstein and his team of professionals currently offer the most advanced treatments for fertility problems (both male and female), including: in-vitro fertilization/cryopreservation, donor egg program, ovulation induction, and inseminations (husband or donor).

We'll give you the attention and dedication you've been waiting for.

Call us for a consultation.

Dov Goldstein, M.D.

Manhattan (212) 721~4545
Brooklyn (718) 258~5880

Member of S.A.R.T., & affiliated with St.Luke's/Roosevelt Hospital (Columbia University)

High Fashion Without High Prices.

Designer clothing.
Almost new, gently priced.

Michael's

The Consignment Shop For Women
1041 Madison Avenue
212-737-7273

A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 18

88 MOVIES
97 THEATER
101 ART
105 MUSIC & DANCE
107 RESTAURANTS
114 OTHER EVENTS
115 CHILDREN
116 NIGHTLIFE
118 RADIO
119 TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—11/18–12/1: *To Render a Life* (1992). #2—Through 11/19: *Nashville* (1975). 11/20–26: *All About Eve* (1950). #3—*8½* (1963).

2. ESSEX—Grand St. at Essex St. (982-4455). *Bram Stoker's Dracula.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April.* #2—*Swoon.* #3—*Simple Men.* #4—*Night on Earth; Delicatessen.* Opening 11/20: *Bad Lieutenant.* #5—*In the Soup.* #6—*My New Gun.*

4. LE CINEMATOGRAPHE—15 Vandam St. (751-8811). #1—Closed for renovations through 12/1/92.

5. TRIBECA CINEMA—41 White St. (925-2570). #1—Closed for renovations.

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Of Mice and Men.* #2—*Traces of Red.*

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 11/18–19: *Night on Earth* (1992); *Stranger Than Paradise* (1984). 11/20–21: *Do the Right Thing* (1989); *She's Gotta Have It* (1986); *Joe's Bed-Stuy Barbershop We Cut Heads* (1983). 11/22–24: *Europa, Europa* (1991); *If…*(1968).

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Passenger 57.* #2—*Candyman.* #3—*The Last of the Mohicans.* Opening 11/20: *Home Alone 2: Lost in New York.*

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 11/18: *Seance on a Wet Afternoon* (1964); *Whistle Down the Wind* (1961). 11/19: *Bullitt* (1968); *The Friends of Eddie Coyle* (1973). 11/20–21: *Citizen Kane* (1941); *The Magnificent Ambersons* (1942). 11/22: *Witness* (1985); *The Year of Living Dangerously* (1982). 11/23: *Los Olividados* (1950); *Viridiana* (1961). 11/24: *Golden Earrings* (1947); *Morocco* (1930).

10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Bram Stoker's Dracula.* #2—*Jennifer Eight.* #3—*Bram Stoker's Dracula.* #4—*A River Runs Through It.* #5—*Malcolm X.* #6—*Reservoir Dogs.* #7—*Glengarry Glen Ross.*

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Johnny Stecchino.* #2—*Panama Deception.* #3—*A Brief History of Time.* #4—*Howards End.* #5—*Glengarry Glen Ross.* #6—*Consenting Adults.* #7—*Becoming Colette.*

12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). Closed.

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Night and the City.* #2—*Love Potion #9.*

14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Venice/Venice.*

15. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Danzon* #2—*Damned in the USA.* #3—*Bob Roberts.* #4—*The Giving; Thank You, Masked Man* (1967).

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Jennifer Eight.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.* #4—*Husbands and Wives.* #5—*Bram Stoker's Dracula.* #6—*Consenting Adults.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Traces of Red.* #2—*Night and the City.* #3—*Night and the City.* #4—*Hero.* #5—*Glengarry Glen Ross.* #6—*Under Siege.* #7—*Reservoir Dogs.* #8—*The Last of the Mohicans.* #9—*Love Potion #9.* Opening 11/20: *Home Alone 2: Lost in New York.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Malcolm X.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Bob Roberts.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Bram Stoker's Dracula.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Under Siege.* #2—*Passenger 57.* #3—*Jennifer Eight.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Love Potion #9.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Of Mice and Men.* #2—*Consenting Adults.* #3—*Glengarry Glen Ross.* #4—*Gas Food Lodging.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Last of the Mohicans*. #2—*Traces of Red*. Opening 11/20: *Home Alone 2: Lost in New York*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Bram Stoker's Dracula*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Passenger 57*. #2—*Passenger 57*. #3—*Love Potion #9*. #4—*Candyman*. #5—*Malcolm X*. #6—*Under Siege*. #7—*Malcolm X*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Jennifer Eight*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Sarafina!* **EMBASSY 3**—*Hero*. **EMBASSY 4**—*The Mighty Ducks*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Last of the Mohicans*. #2—*The Public Eye*. #3—*Of Mice and Men*. #4—*Sneakers*. #5—*Bob Roberts*. #6—*Rampage*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Consenting Adults*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Zebrahead*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Flirting*. #2—*The Efficiency Expert*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Becoming Colette*. #2—*Glengarry Glen Ross*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Hugh Hefner: Once Upon a Time*. Opening 11/20: *Brother's Keeper*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross*.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bob Roberts*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Lover*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Unforgiven*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Passenger 57*. #2—*Passenger 57*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero*. **CORONET**—*Night and the City*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Howards End*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Aladdin*. **CINEMA II**—*Consenting Adults*. Opening 11/20: *Bad Lieutenant*. **CINEMA THIRD AVE.**—*Enchanted April*.

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Venice/Venice*.

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Mr. Saturday Night*. #2—*Of Mice and Men*. #3—*Traces of Red*. #4—*Singles*. #5—*Sneakers*. #6—*Love Potion #9*. Opening 11/20: *Home Alone 2: Lost in New York*.

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Malcolm X*. #2—*Malcolm X*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Jennifer Eight*. #2—*A River Runs Through It*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Bram Stoker's Dracula*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Jennifer Eight*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Bob Roberts*. #2—*Consenting Adults*.

DENZEL WASHINGTON
A SPIKE LEE Joint
Malcolm X
Scholar
Convict
Leader
Disciple
Hipster
Father
Hustler
Minister
Black Man
Every Man

WARNER BROS. Presents
In Association with LARGO INTERNATIONAL N.V.
A 40 ACRES and A MULE FILMWORKS Production A MARVIN WORTH Production
A SPIKE LEE Joint DENZEL WASHINGTON "MALCOLM X"
ANGELA BASSETT ALBERT HALL AL FREEMAN, JR. DELROY LINDO
SPIKE LEE Editor BARRY ALEXANDER BROWN Production Design WYNN THOMAS
Photographed by ERNEST DICKERSON, A.S.C. Original Music Score TERENCE BLANCHARD
Co-Producers MONTY ROSS JON KILIK PRESTON HOLMES Screenplay by ARNOLD PERL and SPIKE LEE
Based on the book "The Autobiography of Malcolm X" as told to ALEX HALEY Produced by MARVIN WORTH and SPIKE LEE Directed by SPIKE LEE
Original Score Album Available On 40 Acres/Columbia
Soundtrack Album on QWEST Records, Cassettes and CDs
PG-13 PARENTS STRONGLY CAUTIONED
©1992 Warner Bros. All Rights Reserved

OPENS NOVEMBER 18th AT A THEATRE NEAR YOU

Magnificent Morsels at
Rumpelmayer's

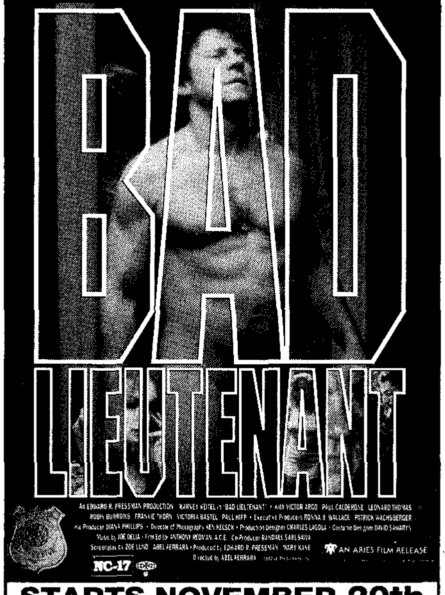
Enjoy this world-famous
European café and
ice cream parlor:

- Incomparable Breakfast, Complete Lunch and Dinner Daily
- Cocktails, Afternoon Tea, Kaffee and Kuchen
- Incredible Cakes, Pastries and Outrageous Ice Cream Desserts
- Prix Fixe Pre-theatre Menu $17.95, 5-7 p.m.
- Festive Birthday Party Space Available

Tasty treats, special sweets, marvelous meals, and old-world appeal make Rumpelmayer's sensational! Stop in today for a delicious treat and memories to last a lifetime.

St. Moritz on the Park
50 Central Park South
New York, NY 10019 • (212) 755-5800

"ABEL FERRARA LEAPS TO THE FRONT RANKS OF INDEPENDENT MOVIEMAKERS. A SHOCKING, UTTERLY UNCOMPROMISING WORK OF ART. HARVEY KEITEL GIVES THE BRAVEST, MOST POWERFUL PERFORMANCE OF HIS WILD CAREER!"
–Lawrence Frascella, US MAGAZINE



BAD LIEUTENANT
An EDWARD R. PRESSMAN PRODUCTION HARVEY KEITEL in "BAD LIEUTENANT" • with VICTOR ARGO PAUL CALDERONE LEONARD THOMAS ROBIN BURROWS FRANKIE THORN VICTORIA BASTEL PAUL HIPP • Executive Producers RONNA B. WALLACE PATRICK WACHSBERGER • Line Producer DIANA PHILLIPS • Director of Photography KEN KELSCH • Production Designer CHARLES LAGOLA • Costume Designer DAVID SAWARYN • Music by JOE DELIA • Film Editor ANTHONY REDMAN, A.C.E. Co-Producer RANDALL SABUSAWA • Screenplay by ZOE LUND ABEL FERRARA • Produced by EDWARD R. PRESSMAN MARY KANE • Directed by ABEL FERRARA
AN ARIES FILM RELEASE
NC-17

STARTS NOVEMBER 20th
CITY CINEMAS
CINEMA 2
3RD AVE. AT 60TH ST.
753-6022
ANGELIKA FILM CENTER
CORNER OF HOUSTON ST. & MERCER ST.
995-2000

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Under Siege.* #2—*Traces of Red.* #3—*Bram Stoker's Dracula.* #4—*Passenger 57.* #5—*Malcolm X.* #6—*Glengarry Glen Ross.* #7—*Bram Stoker's Dracula.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Night and the City.* #2—*Hero.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A River Runs Through It.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Bram Stoker's Dracula.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Tous Les Matins du Monde.* #2—*Van Gogh.* #3—*Tous Les Matins du Monde.* #4—*The Match Factory Girl.* #5—*Close to Eden.* #6—*Waterland.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Last of the Mohicans.* Opening 11/20: *Home Alone 2: Lost in New York.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Malcolm X.* #2—*Consenting Adults.* #3—*Passenger 57.* #4—*Under Siege.* #5—*Jennifer Eight.* #6—*Husbands and Wives.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Howards End.* #2—*Night and the City.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Love Potion #9.* #2—*Hero.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Passenger 57.* #2—*Under Siege; Malcolm X.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948. 11/14–12/13: "The Legendary Film Scores of Bernard Herrmann." 11/21: *Jane Eyre* (1943), dir. Robert Stevenson; *Citizen Kane* (1941), dir. Orson Welles. 11/22: *Hangover Square* (1945), dir. John Brahm; *The Man Who Knew too Much* (1956).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 11/20: "Jim Davis Retrospective." 11/21: "The Dance on Camera Film Festival."

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $5. "Australian Film Series." 11/19: *Bad Day* (1991), dir. Polly Seddon; *The Fringe Dwellers* (1986), dir. Bruce Bereford. 11/20: *Peel* (1982), dir. Jane Campion; *The Space Between the Door and the Floor* (1989), dir. Pauline Chan; *Dead Calm* (1989), dir. Phillip Noyce. 11/21: *The Serpent and the Cross* (1991), dir. Chris Hilton; *Cane Toads: An Unnatural History* (1987), dir. Mark Lewis.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 11/21: *Red Planet Mars* (1952), dir. Harry Horner. 11/22: *Kiss Me Deadly* (1955), dir. Robert Aldrich. On both nights, guest speaker J. Hoberman, film critic for the *Village Voice.*

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. 11/24: "Desarraigo: Marks of Displacement." A screening of works by Latina/o filmmakers about immigration.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 11/13–24: "Searing Visions: Recent Iranian Cinema." 11/18, 19: *Pomegranate and Cane* (1989), dir. Sa'ied Ebrahimifar; *In the Alleys of Love* (1991), dir. Khosro Sinaie. 11/20: *Where Is the Friend's Home* (1987), dir. Abbas Kiarostami; *Hoor on Fire* (1991), dir. Azizollah Hamid-Nezhad. 11/21: *Water, Wind, Dust* (1985–89), dir. Amir Naderi; *Hamoon* (1990), dir. Darush Mehrjui. 11/22, 23: *The Bride* (1991), dir. Behruz Afkhami. 11/24: *Bashu, the Little Stranger* (1986), dir. Bahram Beizei; *The Key* (1989), dir. Ebrahim Forouzesh. "Special Programs." 11/21, 22: *The Thief of Baghdad* (1940), dirs. Michael Powell, Tim Whelan, Ludwig Berger.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 11/18: *The Name of the Rose* (1986), dir. Jean-Jacques Annaud.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 11/6–1/10/93. "Films on the Meiji Period." 11/20, 21: *Muddy Waters* (1953). 11/20: *The Mistress* (1953). 11/21: *The Story of the Last Chrysanthemums* (1939).

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. 11/13–12/10: "Spanish Eyes: Visions From Post-Franco Spain, 1975–1990." 11/13–19: *Si Te Dicen Que Cai* (1989), dir. Vicente Aranda. 11/20–23: *Las Largas Vacaciones Del 36/The Long Vacation of 1936* (1976), Jaime Camino; *La Noche Mas Hermosa/The Most Beautiful Night* (1984), dir. Manuel Gutiérrez Aragon; *Tata Mia /Nanny Dear* (1986), dir. José Luis Borau. 11/21–22: *Canciones Para Despues de Una Guerra/Songs for After War* (1971–76), dir. Basilo Martin Patino. 11/24–25: *El Corazon del Bosque/The Heart of the Forest* (1978), dir. Manuel Gutiérrez Aragón; *La Noche Mas Hermosa/The Most Beautiful Night* (1984), dir. Manuel Gutiérrez Aragon; *Arrebato/Rage* (1979), dir. Iván Zulueta.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 11/20: "The Mind's Eye—3D Slides." 11/21: "Phil Solomon."

MUSEUM OF THE CITY OF NEW YORK—5th Ave. at 103rd St. (534-1672). $2, members and seniors; $5, nonmembers. In conjunction with the exhibit, "Songs of My People: African Americans, A Self Portrait." 11/21: *Ethnic Notions*, a documentary that traces the evolution of the deeply rooted stereotypes and characterizations that fuel prejudice toward blacks.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: Through 11/30: "Jean-Luc Godard: Son + Image." "Get Out Your Handkerchiefs: Women's Pictures at Warner Bros. 1932–50." 11/16, 17: *The Unfaithful* (1947), dir. Vincent Sherman. 11/16, 19: *Nora Prentiss* (1942), dir. Vincent Sherman. 11/17, 22: *Possessed* (1947), dir. Curtis Bernhardt. 11/19, 21: *Mr. Skeffington* (1944), dir. Vincent Sherman. 11/20, 22: *The Man I Love* (1946), dir. Raoul Walsh. 11/20, 23: *The Gay Sisters* (1942), dir. Irving Rappers. 11/21, 24: *The Hard Way* (1942), dir. Vincent Sherman. 11/23, 26: *Old Acquaintance* (1943), dir. Vincent Sherman. 11/24: *Now, Voyager* (1942), dir. Irving Rapper. 11/26: *Dark Victory* (1939), dir. Edmund Goulding.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Friday Night Screenings: 11/13, 20, 27, 12/4, 11, 18, 25 at 6: "David Letterman"; at 6:30: "True West"; at 7: "Rhythm of the Samba"; at 7: "Eight Hours Are Not a Day."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 11/13–19: *Brother's Keeper* (1992). 11/20–12/3: *A Brief History of Time* (1992). Cinema #2: 11/13–19: *Laws of Gravity* (1992). 11/20–25: *Light Sleeper* (1992).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. "Cityscapes: Characters Within the Metropolis." 11/21: *Wings of Desire* (1988), dir. Wim Wenders.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 11/18–12/6: "Jonas Mekas." A retrospective of the works of an influential filmmaker of post-war American avant-garde.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Under Siege.* #2—*Passenger 57.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Jennifer Eight.* #2—*Consenting Adults.* #3—*Passenger 57.* #4—*The Mighty Ducks.* #5—*Under Siege.* #6—*The Last of the Mohicans.* #7—*Zebrahead.* #8—*Candyman.* #9—*Dr. Giggles.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Passenger 57.* #2—*Under Siege.* #3—*Bram Stoker's Dracula.* #4—Through 11/19: *Candyman; Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Bram Stoker's Dracula.* #2—*Passenger 57.* #3—*Candyman.* #4—*Under Siege.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Traces of Red.* #2—*Love Potion #9.* #3—*Bram Stoker's Dracula.* #4—*Passenger 57.* #5—*Jennifer Eight.* #6—*Dr. Giggles.* #7—*Candyman.* #8—*Under Siege.* #9—*The Mighty Ducks.*

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*The Last of the Mohicans.* #2—*Candyman.* #3—*Bram Stoker's Dracula.* #4—*South Central.* #5—*Passenger 57.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Love Potion #9.* #2—*Bram Stoker's Dracula.* #3—*Traces of Red.* #4—*Passenger 57.* #5—*Jennifer Eight.* #6—*Consenting Adults.* #7—*Sarafina!* #8—*Dr. Giggles.* #9—*Under Siege.* #10—*The Mighty Ducks.* #11—*The Last of the Mohicans.* #12—*Candyman.* #13—*Zebrahead.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.* #3—*Traces of Red.* #4—*Dr. Giggles.* #5—*Consenting Adults.* #6—*The Mighty Ducks.* #7—*Under Siege.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Last of the Mohicans; Brother's Keeper.* #2—*Malcolm X.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Traces of Red.* #2—*Passenger 57.* #3—*Under Siege.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*A River Runs Through It.* #2—*Waterland.* #3—*Night and the City.* #4—*Traces of Red.* #5—*Glengarry Glen Ross; Bram Stoker's Dracula.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Zebrahead; Passenger 57.* #2—*Dr. Giggles; Under Siege.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Passenger 57.* #2—*Jennifer Eight.* #3—*Candyman.* #4—*Night and the City.* #5—*Love Potion #9.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Passenger 57.* #2—*Under Siege.* #3—*Malcolm X.* #4—*Malcolm X.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Passenger 57.* #2—*Passenger 57.* #3—*Malcolm X.* #4—*Malcolm X.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Bram Stoker's Dracula.* #2—*Traces of Red.* #3—*Jennifer Eight.* #4—*Love Potion #9.*

For movie showtimes
CALL 777-FILM
New York MAGAZINE
Your what where and when guide to the movies.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*School Ties.* #2—*Jennifer Eight.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Consenting Adults.* #2—*Traces of Red.* #3—*Jennifer Eight.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Passenger 57.* #2—*Under Siege.* #3—*Bram Stoker's Dracula.* #4—Through 11/19: *Night and the City; Candyman.* Beg. 11/20: *Home Alone 2: Lost in New York.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Under Siege.* #2—*Candyman.* #3—*Passenger 57.* #4—*Malcolm X.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Traces of Red.* #2—*Under Siege.* #3—*Passenger 57.* #4—*Bram Stoker's Dracula.* #5—*Consenting Adults.* #6—*Jennifer Eight.* #7—Through 11/19: *Love Potion #9.* Beg. 11/20: *Home Alone 2.* #8—*A River Runs Through It.* #9—Through 11/19: *Night and the City; The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Bram Stoker's Dracula.* #2—*Malcolm X.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Closed.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Candyman.* #2—*Under Siege.* #3—*Bram Stoker's Dracula.* #4—*Dr. Giggles.* #5—*Passenger 57.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 11/19: *Under Siege.* Beg. 11/20: *Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*Jennifer Eight.* #4—*Passenger 57.* #5—*Candyman.* #6—*Malcolm X.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Passenger 57.* #2—*Under Siege.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*A River Runs Through It.* #2—*Jennifer Eight.* #3—Through 11/19: *The Mighty Ducks; Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.* #4—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.*

303. CORONA—PLAZA—(639-7722). #1—*Passenger 57.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Bram Stoker's Dracula.* #2—*Jennifer Eight.* #3—*Traces of Red.* #4—*Consenting Adults.* #5—*Love Potion #9.* #6—Through 11/19: *Candyman.* Beg. 11/20: *Home Alone 2: Lost in New York.* #7—Through 11/19: *The Last of the Mohicans; Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Jennifer Eight.* #2—*Of Mice and Men.* #3—*The Mighty Ducks.* #4—*Consenting Adults.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Passenger 57.* #2—*Love Potion #9.* #3—*Under Siege.* #4—*Mr. Saturday Night.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Bram Stoker's Dracula.* #2—*Love Potion #9.* #3—Through 11/19: *Candyman.* Beg. 11/20: *Malcolm X.* #4—*Traces of Red.*

308. FLUSHING—UTOPIA—(454-2323). #1—*The Last of the Mohicans.* #2—*Bram Stoker's Dracula.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Mr. Saturday Night; The Mighty Ducks.* #2—*Consenting Adults.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 11/19: *Candyman.* Beg. 11/20: *Malcolm X.* #2—*Glengarry Glen Ross.* #3—*Passenger 57.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*A River Runs Through It.* #2—*Traces of Red.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bram Stoker's Dracula.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—Through 11/19: *Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.* #2—*Under Siege.* #3—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.* #4—*Love Potion #9.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Love Potion #9.* #4—*Consenting Adults.* #5—*Traces of Red.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Glengarry Glen Ross.* #2—*Jennifer Eight.* #3—*School Ties.* #4—*Bram Stoker's Dracula.* #5—*The Last of the Mohicans.* #6—*A River Runs Through It.* #7—*Bram Stoker's Dracula.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Traces of Red.* #2—*Dr. Giggles; Candyman.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Passenger 57.* #2—*Bram Stoker's Dracula.* #3—*Under Siege.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Bram Stoker's Dracula.* #2—*Malcolm X.* #3—*Passenger 57.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Under Siege.* #2—*The Mighty Ducks.* #3—*Traces of Red.* #4—*Love Potion #9.* #5—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.* #6—Through 11/19: *Dr. Giggles.* Beg. 11/20: *Home Alone 2: Lost in New York.* #7—*Consenting Adults.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Night and the City; Hero.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Consenting Adults.* #2—*Bram Stoker's Dracula; School Ties.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Bram Stoker's Dracula.* #2—*Love Potion #9.*

401. NEW DORP—HYLAN—(351-6601). #1—*Candyman; The Mighty Ducks.* #2—*The Last of the Mohicans.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Bram Stoker's Dracula.* #2—Through 11/19: *Candyman.* Beg. 11/20: *Home Alone 2: Lost in New York.* #3—*Traces of Red.* #4—*Jennifer Eight.* #5—*Under Siege.* #6—*Passenger 57.* #7—Through 11/19: *Consenting Adults.* Beg. 11/20: *Malcolm X.* #8—*Love Potion #9.* #9—*A River Runs Through It.* #10—Through 11/19: *Night and the City; The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Love Potion #9.* #2—*Under Siege.*

501. BELLMORE—MOVIES—(783-7200). *A River Runs Through It.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Under Siege.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Love Potion #9.* #2—*Passenger 57.* #3—*Malcolm X.* #4—*Under Siege.* #5—Through 11/19: *Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.* #6—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Mighty Ducks.* #2—*School Ties.* #3—*Consenting Adults.* #4—*Bram Stoker's Dracula.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Bram Stoker's Dracula.* #2—*Passenger 57.* #3—*Under Siege.* #4—*Malcolm X.* #5—*Jennifer Eight.* #6—*The Mighty Ducks.* #7—*Candyman.* #8—*A River Runs Through It.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Mighty Ducks.* #2—*Under Siege.* #3—*Jennifer Eight.* #4—*Consenting Adults.* #5—*Bram Stoker's Dracula.* #6—*Love Potion #9.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Under Siege.* #2—*Passenger 57.* #3—*The Last of the Mohicans.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Consenting Adults.* #2—*The Mighty Ducks.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Under Siege.* #2—*Malcolm X.* #3—*Passenger 57.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*3 Ninjas; Mr. Baseball.* #2—*Sister Act; Mr. Saturday Night; Glengarry Glen Ross.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.* #3—*Jennifer Eight.* #4—*Traces of Red.* #5—*Con-*

SOLUTIONS TO LAST WEEK'S PUZZLES

S	T	A	R	V	I	N	G		D	A	M	P	E	R
I		D		O		E				U		A		O
S	M	A	L	L	E	S	T		A	G	A	R	I	C
T		P		C		S		S		M		T		K
E	N	T	R	A	P		A	P	P	E	T	I	T	E
R		S		N		M		O		N		S		T
			P	O	L	Y	U	R	E	T	H	A	N	E
F		F				S		R				N		D
I	L	L	I	C	I	T	G	A	I	N	S			
S		A		O		E		N		O		V		S
S	A	M	P	H	I	R	E		A	S	C	E	N	T
U		E		E		Y		B		T		L		A
R	E	N	O	I	R		B	E	A	R	S	O	U	T
E		C		R				A		U		U		U
S	P	O	U	S	E		S	U	B	M	E	R	G	E

T	A	L	E		A	G	N	E	W		H	A	R	P	S		R	A	P	
O	W	E	N		L	E	I	L	A		A	R	I	E	L		E	D	A	M
D	E	A	D	R	I	N	G	E	R		L	L	A	N	O		H	E	S	A
D	E	F	O	E		T	H	E	D	E	F	E	N	S	E	R	E	S	T	S
			W	H	I	S	T			A	S	S	T			E	A	T	A	T
A	P	P	E	A	L			P	A	S	T			C	Y	P	R	E	S	S
G	O	O	D	B	Y	E	M	I	S	T	E	R	S	H	I	P	S			
A	P	R			A	D	E	A	L		P	A	E	A	N			U	F	O
T	I	E	R			D	O	N	O	R		S	R	I		A	W	N	E	D
E	N	D	O	F	M	Y	R	O	P	E		H	E	R	E	S	H	O	W	E
			A	I	M				E	S	A				N	Y	E			
H	E	A	D	F	I	R	S	T		I	D	I	D	I	T	M	Y	W	A	Y
A	R	O	S	E		E	I	O		N	O	M	A	D			S	A	D	O
Y	A	K			E	L	L	I	S		B	E	F	O	G			H	O	N
			F	I	N	A	L	L	Y	S	E	T	T	L	E	D	D	O	W	N
T	R	I	L	O	G	Y			M	E	S	A			T	I	E	O	N	E
H	E	R	O	N			S	U	P	T			O	O	Z	E	S			
A	F	A	R	E	W	E	L	L	T	O	A	R	F	S		G	I	A	N	T
T	O	N	I		A	R	E	N	O		N	O	T	O	M	O	R	R	O	W
I	R	I	S		D	R	E	A	M		A	D	E	L	A		E	L	M	O
	M	S	T		E	S	T	E	S		T	E	N	E	T		D	O	E	S

Owner FUMIKO HOSODA welcomes you ...
TO ENJOY THE BEST IN JAPANESE CUISINE
PRE-THEATRE DINNER
Shabu Shabu or Sukiyaki
$15.50 Per Person
From 5:30 - 6:30 P.M.
Party Facilities,
Credit Cards · Closed Sun.
Shinbashi
280 PARK AVE. (On 48th St.)
NEW YORK CITY · TEL: 661-3915
(bet. Park & Madison)

Hot & Spicy People Hot & Spicy Music
Flying Fish

WEST INDIAN CUISINE
Open 7 days for dinner
212-924-5050 - No Credit Cards
Greenwich Village, 395 WEST ST. (W. 10th St.)

AQUAVIT
Scandinavian Seafood and Game
13 West 54th Street. Telephone 307-7311

senting Adults. #6—*Candyman; The Mighty Ducks.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Hero; Zebrahead.* #2—*Under Siege; The Mighty Ducks.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Love Potion #9.* #2—*Passenger 57.* #3—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.* #4—*Under Siege.* #5—Through 11/19: *Glengarry Glen Ross.* Beg. 11/20: *Home Alone 2: Lost in New York.* #6—Through 11/19: *Candyman.* Beg. 11/20: *Malcolm X.*

515. MALVERNE—TWIN—(599-6966). #1—*Mr. Saturday Night.* #2—*3 Ninjas; Sneakers.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Jennifer Eight.* #2—*A River Runs Through It.* #3—Through 11/19: *School Ties.* Beg. 11/20: *Home Alone 2: Lost in New York.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Traces of Red.* #2—*Love Potion #9.* #3—*Passenger 57.* #4—*Under Siege.* #5—Through 11/19: *Consenting Adults.* Beg. 11/20: *Home Alone 2: Lost in New York.* #6—*Bram Stoker's Dracula.* #7—*The Mighty Ducks.* #8—Through 11/19: *Candyman.* Beg. 11/20: *Home Alone 2: Lost in New York.* #9—*Jennifer Eight.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Night and the City.* #2—*Bram Stoker's Dracula; The Mighty Ducks.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Mr. Saturday Night.* #2—*School Ties.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*Waterland.* #3—*The Last of the Mohicans.* #4—*The Mighty Ducks; Love Potion #9.* #5—*Bram Stoker's Dracula.* #6—*Passenger 57.* #7—*Under Siege.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Traces of Red.* #2—*Malcolm X.* #3—*Malcolm X.* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*Consenting Adults.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Traces of Red.* #2—*The Mighty Ducks.* #3—*A River Runs Through It.* #4—*Hero.* #5—*Consenting Adults.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Bram Stoker's Dracula.* #2—*Jennifer Eight.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Last of the Mohicans.* #2—*Bram Stoker's Dracula.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A River Runs Through It.* #2—*Passenger 57.* #3—*Bram Stoker's Dracula.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Malcolm X.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Passenger 57.* #2—*Bram Stoker's Dracula.* #3—*Traces of Red.* #4—*Love Potion #9.* #5—*Jennifer Eight.* #6—*Zebrahead.* #7—*Dr. Giggles.* #8—*Under Siege.* #9—*Sarafina!* #10—*The Last of the Mohicans.* #11—*Consenting Adults.* #12—*The Mighty Ducks.* #13—*Candyman; South Central.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Love Potion #9.* #2—*Passenger 57.* #3—*Bram Stoker's Dracula.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*A River Runs Through It.* #2—*Sneakers.* #3—*The Last of the Mohicans.* #4—*Glengarry Glen Ross.* #5—*Mr. Saturday Night.* #6—*3 Ninjas; School Ties.*

534. WESTBURY—WESTBURY—(333-1911). #1—*A Brief History of Time.* #2—*Laws of Gravity.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Bram Stoker's Dracula.* #2—Through 11/19: *Bram Stoker's Dracula.* Beg. 11/20: *Home Alone 2: Lost in New York.* #3—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Mighty Ducks; A River Runs Through It.* #2—*Passenger 57; Love Potion #9.* #3—*Traces of Red; Glengarry Glen Ross.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Jennifer Eight.* #2—*Under Siege.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Love Potion #9.* #2—*Traces of Red.* #3—*Bram Stoker's Dracula.* #4—*Passenger 57.* #5—*Jennifer Eight.* #6—*Candyman.* #7—*Mr. Baseball.* #8—*Under Siege.* #9—*Hero.* #10—*The Last of the Mohicans.* #11—*The Mighty Ducks.* #12—*A River Runs Through It.* #13—*Glengarry Glen Ross.* #14—*Consenting Adults.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Love Potion #9.* #2—*Traces of Red.* #3—*Bram Stoker's Dracula.* #4—*Passenger 57.* #5—*Jennifer Eight.* #6—*Consenting Adults.* #7—*A River Runs Through It.* #8—*Night and the City.* #9—*Candyman.* #10—*Under Siege.* #11—*Glengarry Glen Ross.* #12—*Hero.* #13—*The Last of the Mohicans.* #14—*Mr. Saturday Night.* #15—*The Mighty Ducks.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Bram Stoker's Dracula.* #2—*Traces of Red.* #3—*Passenger 57.* #4—*Under Siege.* #5—*Jennifer Eight.* #6—Through 11/19: *Candyman.* Beg. 11/20: *Home Alone 2: Lost in New York.* #7—*Malcolm X.* #8—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.* #9—*Love Potion #9.* #10—*A River Runs Through It.*

611. CORAM—PINE—(698-6442). #1—*Consenting Adults.* #2—*The Mighty Ducks.* #3—*Candyman.* #4—*Hero.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Traces of Red.* #2—*A River Runs Through It.* #3—Through 11/19: *Jennifer Eight.* Beg. 11/20: *Home Alone 2: Lost in New York.* #4—*Malcolm X.* #5—*Passenger 57*

613. ELWOOD—ELWOOD—(499-7800). #1—*Consenting Adults.* #2—*Love Potion #9.*

616. HUNTINGTON—SHORE—(421-5200). #1—*A River Runs Through It.* #2—*Traces of Red.* #3—*Love Potion #9.* #4—*Under Siege.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Malcolm X.*

618. ISLIP—ISLIP—(581-5200). #1—*Love Potion #9.* #2—*Hero.* #3—*Candyman.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Bram Stoker's Dracula.* #2—*Passenger 57.* #3—*Sneakers.* #4—*The Mighty Ducks.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 11/19: *Honeymoon in Vegas.* Beg. 11/20: *Mr. Baseball.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Under Siege.* #2—*Love Potion #9.* #3—*Passenger 57.* #4—*Bram Stoker's Dracula.* #5—*The Last of the Mohicans.* #6—*Consenting Adults.* #7—*Malcolm X.* #8—*The Mighty Ducks.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/19: *Honeymoon in Vegas.* Beg. 11/20: *Mr. Baseball.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 11/19: *Consenting Adults.* Beg. 11/20: *Home Alone 2: Lost in New York.* #2—Through 11/19: *Candyman.* Beg. 11/20: *Home Alone 2.* #3—*The Last of the Mohicans.* #4—*Bram Stoker's Dracula.* #5—*A River Runs Through It.* #6—*Malcolm X.* #7—*Love Potion #9.* #8—*Traces of Red.* #9—*The Mighty Ducks.* #10—*Passenger 57.* #11—*Under Siege.* #12—*Jennifer Eight.* #13—*Bram Stoker's Dracula.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Bob Roberts.* #2—*Glengarry Glen Ross; Bram Stoker's Dracula.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Bob Roberts.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Passenger 57.* #2—*Bram Stoker's Dracula.* #3—*Love Potion #9.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 11/19: *Honeymoon in Vegas.* Beg. 11/20: *Mr. Baseball.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Bram Stoker's Dracula.* #2—*Love Potion #9.* #3—*The Last of the Mohicans.* #4—*Glengarry Glen Ross.* #5—Through 11/19: *Night and the City.* Beg. 11/20: *Jennifer Eight.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Consenting Adults.* #2—*Under Siege.* #3—*Traces of Red.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Hero.* #2—*The Mighty Ducks; Passenger 57.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Glengarry Glen Ross.* #2—*Jennifer Eight.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Passenger 57.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Glengarry Glen Ross.* #2—*Husbands and Wives.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Jennifer Eight.* #2—*Traces of Red.* #3—*Glengarry Glen Ross.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A River Runs Through It.* #2—*Bram Stoker's Dracula.*

704. HARRISON—CINEMA—(835-9800). *The Public Eye.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Passenger 57.* #2—*Under Siege.* #3—*Night and the City.* #4—*Jennifer Eight.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Passenger 57.* #2—*Love Potion #9.* #3—*Bram Stoker's Dracula.* #4—*Traces of Red.* #5—*Night and the City.* #6—*Consenting Adults.* #7—*Candyman.* #8—*Under Siege.* #9—*Jennifer Eight; The Mighty Ducks.* #10—*The Last of the Mohicans; A River Runs Through It.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Jennifer Eight.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Passenger 57.* #2—*Bram Stoker's Dracula.* #3—*Under Siege.* #4—Through 11/19: *Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Mighty Ducks.* #2—*Bram Stoker's Dracula.* #3—*Jennifer Eight.* #4—*Passenger 57.* #5—*Love Potion #9; A River Runs Through It.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Passenger 57.* #2—*Love Potion #9.* #3—*The Mighty Ducks.* #4—*Bram Stoker's Dracula.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Last of the Mohicans.* #2—*Candyman.* #3—*Consenting Adults.* #4—*Glengarry Glen Ross.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Last of the Mohicans.*

718. RYE—RYE RIDGE—(939-8177). #1—*Traces of Red.* #2—*Glengarry Glen Ross.*

719. SCARSDALE—FINE ARTS—(723-6699). *Johnny Stecchino.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Mighty Ducks.* #2—*Consenting Adults.* #3—*Love Potion #9.* #4—*The Last of the Mohicans; Waterland.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Bram Stoker's Dracula.* #2—*Passenger 57.* #3—*Under Siege.* #4—*Malcolm X.* #5—Through 11/19: *Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.* #6—*Candyman.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Bram Stoker's Dracula.* #2—*Traces of Red.* #3—*A River Runs Through It.* #4—*Passenger 57.* #5—*Bram Stoker's Dracula.* #6—*Under Siege.* #7—*Malcolm X.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Malcolm X.* #2—*Aladdin.* #3—*Traces of Red.* #4—*Malcolm X.* #5—*Under Siege.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Bram Stoker's Dracula.* #2—*Consenting Adults.* #3—*A River*

For movie showtimes CALL 777-FILM NEW YORK MAGAZINE®
Your what where and when guide to the movies.

Runs Through It. #4—*The Mighty Ducks.* #5—*Jennifer Eight.* #6—*The Last of the Mohicans; Malcolm X.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Passenger 57.* #2—Through 11/19: *Under Siege.* Beg. 11/20: *Home Alone 2: Lost in New York.*

757. NYACK—CINEMA EAST—(358-6631). *The Last of the Mohicans.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Passenger 57.* #2—*Consenting Adults.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Under Siege.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.* #3—*Jennifer Eight.* #4—*Consenting Adults.* #5—*The Last of the Mohicans.* #6—*Love Potion #9.* #7—*A River Runs Through It.* #8—*Passenger 57.* #9—Through 11/19: *Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.* #10—Through 11/19: *Glengarry Glen Ross.* Beg. 11/20: *Home Alone 2: Lost in New York.* #11—*Candyman.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Husbands and Wives.* #2—*Of Mice and Men.*

764. LAFAYETTE—(357-6030). *Night and the City.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Candyman.* #2—*Hero.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Traces of Red.* #2—*Jennifer Eight.* #3—*Bram Stoker's Dracula.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*The Last of the Mohicans.* #2—*A River Runs Through It.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Love Potion #9.* #2—*Passenger 57.* #3—*Malcolm X.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Mighty Ducks; Consenting Adults.* #2—*Love Potion #9.*

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers.* #2—*Waterland.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Last of the Mohicans.* #2—*A River Runs Through It.* #3—*Bram Stoker's Dracula.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Home Alone 2: Lost in New York.* #2—*A River Runs Through It.*

810. NORWALK—CINEMA—(838-4504). #1—*Traces of Red.* #2—*Passenger 57.*

813. SOUTH NORWALK—SONO—(866-9202). 11/17–19: *Tetsuo: The Iron Man* (1992). 11/20–23: *Light Sleeper* (1992). 11/24–26: *The Tune* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Malcolm X.* #2—*Malcolm X.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Love Potion #9.* #2—*Passenger 57.* #3—*Consenting Adults.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Traces of Red.* #2—*Jennifer Eight.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Bram Stoker's Dracula.* #2—*Passenger 57.* #3—*Under Siege.* #4—Through 11/19: *Consenting Adults; Candyman.* Beg. 11/20: *Home Alone 2: Lost in New York.* #5—Through 11/19: *The Mighty Ducks.* Beg. 11/20: *Home Alone 2: Lost in New York.* #6—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Malcolm X.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Jennifer Eight.* #2—*Under Siege.* #3—*Passenger 57.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A River Runs Through It.* #2—*Malcolm X.* #3—*Jennifer Eight.* #4—*Bram Stoker's Dracula.*

821. WESTPORT—POST—(227-0500). *Night and the City.*

822. WILTON—CINEMA—(762-5678). *The Last of the Mohicans.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Passenger 57.* #2—*Under Siege.* #3—*Candyman.* #4—*Love Potion #9.* #5—*Bram Stoker's Dracula; The Mighty Ducks.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Under Siege.* #2—*The Last of the Mohicans.* #3—*Passenger 57.* #4—*Malcolm X.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Love Potion #9.* #2—*Malcolm X.* #3—*Malcolm X.* #4—*Bram Stoker's Dracula.* #5—*Passenger 57.* #6—*Under Siege.* #7—*Candyman.* #8—*Jennifer Eight.* #9—*Bram Stoker's Dracula.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Under Siege.* #2—*Malcolm X.* #3—Through 11/19: *The Last of the Mohicans.* Beg. 11/20: *Home Alone 2: Lost in New York.* #4—*Passenger 57.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Under Siege; Hero.* #2—*Love Potion #9.* #3—*Dr. Giggles.* #4—*Consenting Adults.* #5—*The Mighty Ducks.* #6—*Traces of Red.* #7—*Night and the City.* #8—*Jennifer Eight.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Passenger 57.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*Passenger 57.* #6—*Malcolm X.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Under Siege.* #2—*Glengarry Glen Ross.* #3—*Consenting Adults.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Under Siege; The Public Eye; The Mighty Ducks; Candyman.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Under Siege; The Public Eye.* #2—*Consenting Adults; The Mighty Ducks.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Passenger 57.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Candyman.* #2—*Malcolm X.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Passenger 57.* #2—*Jennifer Eight.* #3—*Candyman.* #4—*Mr. Saturday Night; Under Siege.* #5—*The Last of the Mohicans.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Jennifer Eight.* #2—*The Mighty Ducks; Husbands and Wives.* #3—*Bram Stoker's Dracula.*

916. MILLBURN—MILLBURN—(376-0800). #1—*A River Runs Through It.* #2—*Waterland.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Brother's Keeper.* #2—*Consenting Adults.* #3—*Glengarry Glen Ross; The Mighty Ducks.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Dr. Giggles; South Central.* #2—*Zebrahead.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Passenger 57.* #2—*Bram Stoker's Dracula.* #3—*Love Potion #9.* #4—*Dr. Giggles.* #5—*Jennifer Eight.* #6—*Consenting Adults.* #7—*Candyman.* #8—*Sarafina!* #9—*Under Siege.* #10—*The Mighty Ducks.* #11—*Traces of Red.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Bram Stoker's Dracula.* #2—*A River Runs Through It.* #3—*Love Potion #9.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Under Siege.* #2—*Traces of Red.* #3—*Malcolm X.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *A League of Their Own; The Mighty Ducks.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.*

932. ELIZABETH—ELMORA—(352-3483). *School Ties.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Passenger 57.* #2—*Candyman.* #3—*Bram Stoker's Dracula.* #4—*The Mighty Ducks; The Last of the Mohicans.* #5—*Under Siege.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Last of the Mohicans.* #2—*Candyman.* #3—*Love Potion #9.* #4—*The Mighty Ducks; Traces of Red.* #5—*Passenger 57.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Brother's Keeper.*

936. UNION—UNION—(686-4373). #1—*Traces of Red.* #2—*Jennifer Eight.*

937. WESTFIELD—RIALTO—(232-1288). #1—*A River Runs Through It.* #2—Through 11/19: *Night and the City.* Beg. 11/20: *Home Alone 2: Lost in New York.* #3—Through 11/19: *Glengarry Glen Ross.* Beg. 11/20: *Home Alone 2: Lost in New York.*

938. WESTFIELD—TWIN—(654-4720). #1—*Candyman; The Mighty Ducks.* #2—*Consenting Adults.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Love Potion #9.* #2—*Traces of Red.* #3—*Passenger 57; Under Siege.* #4—*The Mighty Ducks.*

951. CLOSTER—CLOSTER—(768-8800). *The Last of the Mohicans.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Passenger 57.* #2—*Under Siege.* #3—*Consenting Adults.* #4—*Night and the City.*

953. EMERSON—QUAD—(261-1000). #1—*The Last of the Mohicans.* #2—*The Public Eye.* #3—*Candyman.* #4—*The Mighty Ducks.*

959. PARAMUS—CINEMA 35—(845-5070). *The Public Eye.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Bram Stoker's Dracula.* #2—*The Last of the Mohicans.* #3—*The Mighty Ducks.* #4—*Consenting Adults.* #5—*Traces of Red.* #6—*Bram Stoker's Dracula.* #7—*A River Runs Through It.* #8—*Love Potion #9.* #9—*Jennifer Eight.* #10—*Under Siege.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Passenger 57.* #2—*Malcolm X.* #3—*Malcolm X.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Passenger 57.* #2—*Traces of Red.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Traces of Red.* #2—*Consenting Adults.* #3—*Bram Stoker's Dracula.* #4—*A River Runs Through It.* #5—*Candyman.* #6—*Passenger 57.* #7—*The Mighty Ducks.* #8—*Bram Stoker's Dracula.* #9—*Jennifer Eight.* #10—*Under Siege.* #11—*Malcolm X; Love Potion #9.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*The Public Eye; The Last of the Mohicans.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*A River Runs Through It.* #2—*Jennifer Eight.* #3—*The Last of the Mohicans.* #4—*Mr. Saturday Night.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Dr. Giggles; Husbands and Wives.* #2—*The Public Eye; Honeymoon in Vegas.* #3—*Single White Female; Sister Act.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Bram Stoker's Dracula.* #2—*A River Runs Through It.* #3—*Consenting Adults.* #4—*Glengarry Glen Ross.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Traces of Red.* #2—*Enchanted April.* #3—*Malcolm X.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Bram Stoker's Dracula.* #2—*A River Runs Through It.* #3—*Passenger 57.* #4—Through 11/19: *Love Potion #9.* Beg. 11/20: *Home Alone 2: Lost in New York.*

For movie showtimes
CALL 777-FILM
Your what where and when guide to the movies.
New York MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALADDIN—(1 hr. 30 min.; 1992) The Disney animation team enchants with an *Arabian Nights* fairy tale about a magic lamp that falls into the hands of a good-hearted street urchin. Featuring the voices of Scott Weinger, Robin Williams, Linda Larkin, and Gilbert Gottfried. G. **55, 753**

BAD LIEUTENANT—(1 hr. 38 min.; 1992) Alcohol, drugs, women—Harvey Keitel is a fallen New York City cop who abuses them all. But the unshakable faith of a rape victim—a nun so pious that she refuses to name her attackers—makes a case for redemption. NC-17. **3, 55**

BECOMING COLETTE—(1 hr. 37 min.; 1992) Director Danny Huston tells the life story of the infamous Gabrielle Colette, following the transformation of a simple country girl into the legendary writer and eccentric trendsetter who shocked Parisian society. R. **11, 44**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. (9/28/92) R. **15, 21, 38, 49, 66, 522, 627, 630**

BRAM STOKER'S DRACULA—(2 hrs. 10 min.) Francis Coppola's horror movie is a vulgar monstrosity with too many characters, too many climaxes (and hence no climax). In the first big scene of the movie, between Harker (Keanu Reeves) and Count Dracula (Gary Oldman), at Dracula's ancient castle in Transylvania, the actors are so dimly lit that you can't really see what's going on. Reeves is hardly in the movie anyway. Pale and lifeless, he looks like a ghoul, too, even though he's nominally the hero. Gary Oldman's Count is a strange conception—not a dominating presence but a refined and decadent roué. His hair piled high in two ugly white humps, his voice soft and bodiless, Oldman's Dracula is too delicate a soul to live on anything but blood. The movie begins in 1462, when the Count, fighting off the Muslims, loses his wife. He blasphemes against God, this bloodthirsty impaler, and condemns himself to eternal undeadness. Four hundred years later, he sees a picture of Harker's fiancée, Mina (Winona Ryder), and he travels to Victorian London in search of his true love's neck. Dracula's hold on women is openly sexual; they *want* to fall under his power and live with him in the dominion of blood, the greatest high of all. There are a lot of ravenous sex scenes in the surging-breasts-and-damp-hair style, but at least Anthony Hopkins turns up in good voice as Van Helsing, Dracula's great scientific antagonist. (11/16/92) R. **2, 10, 18, 22, 32, 64, 67, 80, 155, 157, 158, 159, 160, 200, 206, 214, 217, 219, 220, 222, 300, 304, 307, 308, 312, 315, 317, 318, 322, 400, 406, 504, 505, 506, 512, 512, 517, 520, 522, 524, 526, 527, 530, 532, 600, 606, 608, 610, 619, 621, 625, 627, 632, 634, 703, 706, 708, 709, 714, 723, 724, 755, 761, 761, 801, 808, 818, 820, 900, 902, 905, 915, 919, 920, 931, 933, 961, 965, 970, 972**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **11, 534**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **45, 203, 917, 935**

CANDYMAN—(1 hr. 41 min.; 1992) When an urban myth about a hook-handed killer becomes a horrifying reality, inquiring graduate student Helen Lyle (Virginia Madsen) knows she's found an interesting topic for her dissertation. Based on a short story by Clive Barker. R. **8, 33, 152, 155, 157, 158, 159, 160, 210, 217, 218, 222, 300, 304, 307, 310, 316, 401, 406, 505, 512, 514, 517, 530, 606, 608, 610, 611, 618, 625, 706, 715, 723, 761, 800, 818, 900, 902, 907, 911, 912, 919, 933, 934, 938, 953, 965**

CLOSE TO EDEN—(1 hr. 46 min.; 1992) Amid the prosaic steppes of China's inner Mongolia, a young married couple live a quiet, traditional life much like their forefathers'. Inevitably, though, their peaceful, untainted life is threatened by encroaching modernization, Chinese laws, and a stranded Russian truck driver. NR. **81**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Dir. Alan J. Pakula. R. **11, 18, 26, 40, 55, 66, 85, 152, 160, 200, 216, 219, 304, 305, 309, 314, 319, 322, 406, 504, 506, 509, 512, 517, 523, 524, 530, 606, 608, 611, 613, 621, 625, 635, 706, 715, 722, 755, 759, 761, 805, 816, 818, 904, 906, 908, 917, 919, 938, 952, 961, 965, 970**

DAMNED IN THE USA—(1 hr. 16 min.; 1991) Director Paul Yule looks at both sides of the censorship issue through interviews with prominent members of the art, music, publishing, and performance worlds, statements from political voices like Jesse Helms and Alfonse D'Amato, and examinations of the works of art in question. NR. **15**

DANZON—(1 hr. 43 min.; 1992) When her dance partner disappears, Julia—a telephone operator by day and a sultry ballroom dancer by night—embarks on a picaresque journey to the vibrant dance halls of Veracruz to find him. With Maria Rojo. Directed by Maria Novaro. PG-13. **15**

DR. GIGGLES—(1 hr. 33 min.; 1992) The nurses at Tarawood Mental Institution jokingly call one patient Dr. Giggles because of his obsession with medicine and his maniacal laugh. But Giggles escapes, and there's nothing funny about his penchant for heart surgery—without anesthesia. With Larry Drake. Directed by Manny Coto. R. **152, 158, 160, 200, 208, 222, 316, 319, 530, 904, 918, 919, 969**

THE EFFICIENCY EXPERT—(1 hr. 25 min.; 1992) Anthony Hopkins takes a hard look at the cold corporate machine as Errol Wallace, a management consultant whose efforts to streamline the failing Ball moccasin factory are unwittingly foiled by the company's warm and quirky employees. PG. **43**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 55, 971**

FLIRTING—(1 hr. 40 min.; 1992) Australian writer/director John Duigan continues the story begun in his sweet coming-of-age film *The Year My Voice Broke*. Still an outcast but now attending an all-boys boarding school, lead character Danny Embling (Noah Taylor) finds a kindred spirit in the daughter of an African university professor. With Thandie Newton and Nicole Kidman. NR. **43**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **26, 813**

★ **GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. (10/12/92) R. **10, 11, 19, 26, 44, 46, 67, 206, 310, 315, 511, 514, 523, 533, 601, 606, 608, 627, 634, 638, 700, 702, 715, 718, 761, 906, 917, 937, 970**

HERO—(1 hr. 52 min.; 1992) The new Stephen Frears film struggles hard to be the successor to such boisterous comedies of American folly as Frank Capra's *Mr.*

Deeds Goes to Town. But Frears, trying for a mordant, ironic tone, misses some of the square, central feelings while remaining obvious. Still he handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and slinks away. Among the passengers, Gale (Geena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her savior, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million bucks to the "angel of Flight 104," at which point alank-haired bum, a certain John Bubber (Andy Garcia), comes forward, and claims to be the guy. The story doesn't quite make sense, but the filmmakers appear to be aiming at something deeper—a recognition of the heroism in all of us. This sort of tender wisdom doesn't fit easily into the high-pitched farce structure. With Kevin J. O'Connor and Chevy Chase. (10/12/92) R. **19, 36, 53, 68, 89, 321, 513, 523, 524, 606, 608, 611, 618, 636, 800, 904**

HOME ALONE 2: LOST IN NEW YORK—(1 hr. 53 min.; 1992) This time, Kevin McAllister (Macaulay Culkin) isn't home and he isn't alone. He's in the Big Apple, and so are those bumbling bad guys the Wet Bandits (Joe Pesci and Daniel Stern), still smarting from their last encounter with the resourceful little boy. Directed by Chris Columbus. PG. **8, 19, 31, 59, 83, 155, 217, 219, 300, 302, 304, 313, 319, 406, 503, 514, 516, 517, 600, 610, 612, 625, 708, 723, 756, 761, 809, 818, 903, 937, 972**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **11, 54, 87**

HUGH HEFNER: ONCE UPON A TIME—(1 hr. 31 min.; 1992) David Lynch and Mark Frost pull together home movies, exclusive footage of life inside the Playboy Mansion, clips of early television appearances, and candid interviews with friends and enemies in their portrait of the definitive Playboy. NR. **45**

★**HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **18, 61, 85, 700, 762, 915, 969**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3**

JENNIFER EIGHT—(2 hrs. 7 min.; 1992) Burnt-out, Sergeant John Berlin (Andy Garcia), an L.A. cop, moves up north for a quiet life in a small-town police force. But a mysterious series of murders and a beautiful young witness (Uma Thurman)—sure to be the killer's next victim—send Berlin back into the fray. Directed by Bruce Robinson. R. **10, 18, 24, 34, 62, 65, 85, 152, 158, 160, 210, 214, 215, 216, 300, 302, 304, 305, 315, 406, 505, 506, 512, 516, 517, 524, 530, 603, 606, 608, 610, 612, 634, 638, 702, 705, 706, 707, 709, 755, 761, 801, 817, 819, 820, 902, 904, 912, 915, 919, 936, 961, 965, 967**

★**JOHNNY STECCHINO**—(1 hr. 45 min.; 1992) That great *stupido* Roberto Benigni is a tremendous favorite in his native Italy, and here, Benigni—as star, writer (with Vincenzo Cerami), and director—gives the fullest exposure yet to his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. His is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). This time, he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. (10/26/92) R. **11, 63, 719**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means). More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **8, 19, 31, 38, 48, 83, 152, 159, 160, 203, 219, 302, 304, 308, 313, 315, 319, 401, 406, 503, 507, 514, 522, 526, 530, 533, 600, 606, 608, 610, 621, 625, 634, 706, 715, 716, 722, 755, 757, 761, 802, 808, 818, 822, 901, 903, 912, 933, 934, 951, 953, 961, 966, 967**

LOVE POTION #9—(1 hr. 36 min.; 1992) Tate Donovan and Sandra Bullock mix it up as two shy scientists who stumble upon a heady brew that make one irresistible to the opposite sex. Directed by Dale Launer. PG-13. **13, 19, 25, 33, 59, 89, 158, 160, 210, 214, 219, 304, 306, 307, 313, 314, 319, 400, 406, 500, 503, 506, 514, 517, 522, 530, 532, 601, 606, 608, 610, 613, 616, 618, 621, 625, 632, 634, 706, 709, 714, 722, 761, 803, 805, 816, 900, 902, 904, 919, 920, 934, 950, 961, 965, 972**

★**THE LOVER**—(1 hr. 43 min.; 1992) Amazingly, Jean-Jacques Annaud's movie version of Marguerite Duras's erotic memoir gets the book's severe mystique right. Cinematographer Robert Fraïsse invests the French colonial setting—Vietnam in 1929—with a heartbreaking nostalgic beauty. In such a place, a lovely 15-year-old (Jane March), a girl with a long neck, ripening breasts (there are no other words), and beestung lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. A Chinese man (Tony Leung) sitting in a large black limousine approaches. Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. The girl has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but lovemaking. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. The girl, however, though young, is afraid of nothing and therefore controls him. Halfway through *The Lover*, one realizes with a shock that the movie's subject is not sex or love but pride. The filmmakers allow us only to see the girl as proud, unyielding, and neither innocent nor corrupt. Since Jane March is not a skilled enough actress to make the perverse heroine quite comprehensible, *The Lover* becomes emotionally opaque and rather remote. (11/9/92) R. **50**

MALCOLM X—(3 hrs. 21 min.; 1992) Reviewed in this issue. PG-13. **10, 20, 33, 60, 67, 85, 91, 203, 211, 213, 218, 220, 300, 307, 310, 314, 318, 406, 503, 505, 510, 514, 523, 528, 610, 612, 617, 621, 625, 723, 724, 753, 755, 803, 815, 818, 820, 901, 902, 903, 905, 911, 922, 962, 965**

★**THE MATCH FACTORY GIRL**—(1 hr. 10 min.; 1992) In Finnish with English subtitles. Finnish writer-director Aki Kaurismaki's 70-minute movie, completed in 1989, is just about perfect. Iris (Kati Outinen), a woman perhaps in her mid-twenties but no longer young, lives with her mother and her stepfather, who whacks her every once in a while. Iris has a nondescript face that has one unusual characteristic—it's completely unguarded. She gets picked up by a man in a bar who leaves money for her in the morning and refuses to see her again. At her job, in a drab matchbox factory in Helsinki, she watches the boxes fall out of the machinery into rows. If the label on one of the boxes is falling off, she puts it on. Iris is a bare economic integer—average worker—but her label is falling off, too. Kaurismaki doesn't treat her as a prisoner of the system but as a woman who first collaborates in her own victimization and then frees herself. Only one thing happens at a time in this movie, one action, one emotion, and that action always has the same weight, whether it's sealing an envelope or pouring rat poison into someone's drink. This time, the joke of minimalism has a deadly kick. *The Match Factory Girl* is horribly funny and satisfying. (11/16/92) NR. **81**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Dir. by Stephen Herek. PG. **36, 152, 158, 160, 200, 302, 305, 309, 319, 401, 504, 505, 506, 509, 512, 513, 517, 520, 522, 524, 530, 601, 606, 608, 611, 619, 621, 625, 636, 706, 709, 714, 722, 755, 805, 818, 900, 904, 907, 908, 915, 917, 919, 930, 933, 934, 938, 950, 953, 961, 965**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the comball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. (10/5/92) R. **41, 59, 306, 309, 511, 515, 521, 533, 608, 912, 967**

MY NEW GUN—(1 hr. 39 min.; 1992) Debbie and Gerald are a young couple living a typical—if slightly surreal—suburban life. Then Gerald's insistence on buying a gun against Debbie's wishes triggers a series of unexpected and unsettling events. With Diane Lane, Stephen Collins, and Tess Harper. Directed by Stacy Cochran. NR. **3**

★**NIGHT AND THE CITY**—(1 hr. 44 min.; 1992) In Irwin Winkler and Richard Price's feverish love lyric to New York, everyone is hustling for a little piece of the action, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. This is one of the great New York movies. Robert De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. There's a sweetness in De Niro that we've never noticed before. Harry wants not money but perhaps a little respect at Boxers, the local pub where most of the characters hang out; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness. The only one who understands Harry's innocence is Helen (Jessica Lange), the wife of nasty Phil (Cliff Gorman) the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. All the minor actors, playing rough New York types, drive the nail in with a single blow. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. With Jack Warden. (10/26/92) R. **13, 19, 19, 53, 68, 87, 155, 206, 210, 217, 219, 302, 304, 313, 321, 406, 503, 520, 608, 634, 705, 706, 708, 723, 761, 764, 821, 904, 937, 952**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, *wounded dignity, and so on). The humor in Malko*vich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community. (10/12/92) PG-13. **6, 26, 38, 59, 305, 762**

PANAMA DECEPTION—(1 hr. 34 min.; 1992) Director Barbara Trent exposes a side of the 1989 U.S. invasion of Panama not found in the mainstream-media reports, featuring such notables as the CIA, the DEA, Noriega, and George Bush. NR. **11**

PASSENGER 57—(1 hr. 24 min.; 1992) Fasten your seatbelts—it's going to be a bumpy ride on this jumbo jet with both a psychotic terrorist and a reluctant antiterrorist expert among its many passengers. R. **8, 18, 24, 33, 33, 52, 52, 67, 85, 91, 150, 152, 155, 157, 158, 159, 160, 204, 208, 210, 211, 213, 213, 217, 218, 219, 222, 300, 301, 303, 306, 310, 317, 318, 406, 503, 505, 507, 510, 514, 517, 522, 527, 530, 532, 601, 606, 608, 610, 612, 619, 621, 625, 632, 636, 639, 705, 706, 708, 709, 714, 723, 724, 756, 759, 761, 803, 810, 816, 818, 819, 900, 901, 902, 903, 905, 905, 910, 912, 919, 933, 934, 950, 952, 962, 964, 965, 972**

THE PUBLIC EYE—(1 hr. 39 min.; 1992) An oddly evasive film about a great New York tabloid photographer, a shutterbug hero living entirely for his art. In 1942, Leon Bernstein (Joe Pesci), known as "the great Bernzini," patrols the city, often arriving at the scene *of a crime before the cops. Howard Franklin, a for*mer screenwriter here making his directorial debut, appears to have combined details of the life of Weegee (né Arthur Fellig) , the great tabloid photographer of the thirties and forties, with some standard movie legends about outsiders and artists. Bernzini tells off the cops and the mob; he's clever, manipulative, and utterly independent. At the same time, living purely for his art, Bernzini is forever cut off from pleasure and romantic success. Joe Pesci, a ferrety little tough with fabulous instincts, gives an amazingly delicate and likable performance. His Bernzini is proud of his art yet vulnerable enough to be hurt by the contempt others have for him. But what is Bernzini's attitude in the face of all the disasters he merely "records"? Franklin blandly accepts the rationale that the shutterbug doesn't cause any of the troubles he photographs. . With Barbara Hershey. (11/2/92) R. **38, 704, 907, 908, 953, 959, 966, 969**

RAMPAGE—(1 hr. 37 min.; 1987) A young man brutally murders five people and then hides beneath the guise *of madness to avoid punishment. William Friedkin* delves into the issues of pleading insanity, capital punishment, and victims' rights in a psychological thriller. R. **38**

RESERVOIR DOGS—(1 hr. 39 min.; 1992) The characters lying in their own blood curse one another with extravagant virtuosity. Quentin Tarantino's first film, a self-conscious piece of art-pulp, is about a jewel heist that comes apart. Some good bits by Harvey Keitel and Steve Buscemi. (11/9/92) R. **10, 19**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. After a richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship be*tween two loving brothers—one sober and intellectu*al (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 62, 79, 206, 219, 302, 311, 315, 406, 501, 505, 516, 524, 527, 533, 601, 606, 608, 610, 612, 616, 625, 703, 706, 709, 724, 755, 761, 802, 808, 809, 820, 916, 920, 937, 961, 965, 967, 970, 972**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **36, 160, 530, 919**

SCHOOL TIES—(1 hr. 39 min.; 1992) How far will David *Greene, a Jewish student on a football scholarship,* go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **215, 315, 322, 504, 516, 521, 533, 932**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **38, 59, 601, 619, 807**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **3**

TOUS LES MATINS DU MONDE—(1 hr. 54 min.; 1992) In French with English subtitles. In the French countryside, a widower and brilliant artist devotes himself to *the music of his two daughters. But the cloistered* world is shattered by the arrival of a new pupil, a mercurial young man with unexpected talents. Jean-Pierre Marielle, Gérard Depardieu, and his son Guillaume Depardieu star in the story of the renowned seventeenth-century royal musician Marin Maraisand his mentor Monsieur de Sainte Colombe. Directed by Alain Corneau. NR. **81**

TRACES OF RED—(1 hr. 45 min.; 1992) Lorraine Bracco is a Palm Beach socialite who puts a spin on a murder *investigation when she becomes involved with two* detectives assigned to the case. With James Belushi and Tony Goldwyn. Directed by Andy Wolk. R. **6, 19, 31, 59, 67, 158, 160, 200, 204, 206, 214, 216, 219, 304, 307, 311, 314, 316, 319, 406, 512, 517, 523, 524, 530, 601, 606, 608, 610, 612, 616, 625, 635, 702, 706, 718, 724, 753, 801, 810, 817, 904, 919, 922, 934, 936, 950, 961, 964, 965, 971**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **19, 24, 33, 67, 85, 91, 150, 152, 155, 157, 158, 160, 200, 204, 208, 211, 217, 218, 219, 222, 300, 301, 306, 313, 317, 319, 406, 500, 502, 503, 505, 506, 507, 510, 513, 514, 517, 522, 530, 603, 606, 608, 610, 616, 621, 625, 635, 705, 706, 708, 723, 724, 753, 756, 760, 818, 819, 900, 901, 902, 903, 904, 906, 907, 908, 912, 919, 922, 933, 950, 952, 961, 965**

★ **UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. (8/24/92) R. **51**

VAN GOGH—(2 hrs. 35 min.; 1992) In French with English subtitles. During the last three months of his life, the post-impressionist painter Vincent Van Gogh painted some of his greatest work while living in the picturesque Auvers-Sur-Oise. Here is a pastoral account of the painter's turbulent relationship with his brother Theo; Marguerite, the daughter of his patron; and the many eclectic characters with whom he communed. R. **81**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14, 58**

WATERLAND—(1 hr. 35 min.; 1992) There may be an audience somewhere for the glum seriousness of this movie, based on the Graham Swift novel, but we don't know where it is—in the Fens, perhaps, the flat, brownish lowlands in East Anglia that serve as the setting for much of the movie. For the record, the elements of virtue are a British high-school teacher (Jeremy Irons) who has settled in Pittsburgh and who wakes up his callow American students by telling them tales from his troubled boyhood; his crazed, guilty wife (Sinead Cusack), who was once a bold and bighearted girl; his slow-witted brother (David Morrissey), who loves too much to live. The movie is something of a formal triumph: Every despairing, tedious element fits into place. Directed by Stephen Gyllenhaal. (11/9/92) R. **81, 206, 522, 722, 807, 916**

ZEBRAHEAD—(1 hr. 44 min.; 1992) In the urban landscape of Detroit, an interracial relationship tests the tolerance of a liberal and ethnically diverse high school and neighborhood. Directed by Anthony Drazon. R. **42, 152, 160, 208, 513, 530, 918**

REVIVALS

ALL ABOUT EVE—(2 hrs. 18 min.; 1950) Bette Davis said that if she was remembered for only one movie, she hoped it would be this one. It's a superb drama, witty and satirical, of the Broadway theater and its people. **1**

8½—(2 hr. 20 min.; 1963) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. **1**

MOROCCO—(1 hr. 30 min.; 1930) The most romantic and best of the Sternberg-Dietrich collaborations, this shows off Marlene as (what else?) a mesmerizingly sexy nightclub singer. In the audience is legionnaire Gary Cooper, who, this early in his career, had a languid, intense sensuality to match Dietrich's. Her fate in this tragic romance is prefigured by her famous line "There is a foreign legion of women, too." Divine. **9**

SHE'S GOTTA HAVE IT—(1 hr. 24 min.; 1986) A jazzy sex comedy set among middle-class black people in Brooklyn. Spike Lee put together a pleasantly open-ended structure, but the movie doesn't stray far from the bed of its heroine, Nola Darling, a dreamy young woman with three lovers. **7**

THEATER LISTINGS

COMPILED BY EILEEN CLARKE

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System available.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th Street, and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

GYPSY PASSION—A flamenco musical featuring three generations of Spanish gypsies from the town of Jerez. Written and directed by Tomas Rodriguez-Pantoja; choreography by the Gitanos de Jerez; musical and artistic direction by Manuel Morao. Opens 11/17. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $55. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

MY FAVORITE YEAR—A new musical based on the movie of the same name, in which a freshman comedy writer chaperones a carousing movie star through a live television performance; direction by Ron Lagomarsino; choreography by Thommie Walsh; book by Joseph Dougherty; music by Stephen Flaherty; lyrics by Lynn Ahrens. Featured in the cast are Evan Pappas, Tim Curry, Thomas Ikeda, Lainie Kazan, Tom Mardirosian, Andrea Martin, Josh Mostel, Ethan Phillips, Lannyl Stephens, and Paul Stolarsky. Previews now prior to a 12/10 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $47.50. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200). 2 hrs. 40 mins. **IRLS**

THE SEAGULL—Anton Chekhov's comic tale, set in czarist Russia, about the desire for unattainable possessions and people. Translation by David French, direction by Marshall W. Mason. Featuring Jon Voight as Trigorin and Tyne Daly as Arkadina. With John Beal, Danny Burstein, John Franklyn-Robbins, Ethan Hawke, Zane Lasky, Laura Linney, Russel Lunday, Joan MacIntosh, Maryann Plunkett, and Tony Roberts. Previews begin 11/17 prior to an 11/29 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/10; $20 (for balcony) to $45. National Actors Theatre production at the **Lyceum Theatre,** 149 West 45th Street (239-6280). 2 hrs. 15 mins. **IRLS**

THE SHEIK OF AVENUE B—A new Jewish ragtime and jazz-era musical-comedy revue that takes a nostalgic look at the language, loves, and struggles of immigrants on the Lower East Side. Featuring music by Irving Berlin, Harry Ruby, Bert Green, and Milton Berle. Direction and choreography by Dan Siretta; book by Isaiah Sheffer; musical direction by Lanny Meyers. With Amanda Green, Virginia Sandifur, Paul Harman, Larry Raikan, Mark Nadler. Previews now prior to an 11/22 opening. Wednesday and Saturday at 2 p.m. and 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/3; $20 to $35. **Town Hall,** 123 West 43rd Street (840-2824). 2 hrs. **IRLS**

SOMEONE WHO'LL WATCH OVER ME—The American premiere of Frank McGuinness's drama about three men—an English college professor, an Irish journalist, and an American doctor—who learn to overcome their differences while being held in a single cell in a Beirut prison. Directed by Robin Lefèvre. With Alec McCowen, Stephen Rea, and James McDaniel. Previews begin 11/19 prior to an 11/23 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $40, $45. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

THREE FROM BROOKLYN—A musical-comedy revue written by and starring Sal Richards, exploring the talent that has come from Brooklyn; directed by Jay Harvey; musical direction by Steve Michaels. With Roslyn Kind, Bobby Alto, Buddy Mantia, Adrianne Tolsch, Raymond Serra, and the BQE Dancers. Previews now prior to an 11/19 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $32.50 to $47.50. **Helen Hayes Theatre,** 240 West 44th Street (307-4100). 2 hrs. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. Opened: 10/7/82. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Rick Faugno, Gordana Rashovich, Alan North, Peter Gerety, 13-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Adrian Zmed, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; holiday schedule change: no performance 11/25; added performance 11/26 at 8 p.m.; 11/27 and 11/28 at 2 p.m. and 8 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Adam Arkin, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $47.50. Opened: 2/21/91. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Herman Sebek, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; holiday schedule change: no matinee on 11/25 and 11/26; added performance 11/27 at 2 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE SHOW-OFF—A revival of George Kelly's classic 1924 comedy in which a lying, bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family and overturns their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Edmund C. Davys, Tim DeKay, J. R. Horne, Kevin McClarnon, and Richard Woods. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; holiday schedule change: no performance 11/26; added performance 11/29 at 7:30 p.m.; through 12/6; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). 2 hrs. 40 mins. **IRLS**

SOLITARY CONFINEMENT—A new thriller by Rupert Holmes, starring Stacy Keach as a wealthy, eccentric entrepreneur who lives in isolation in a 51-story Albuquerque office tower. Direction by Kenneth Frankel; scenery by William Barclay; lighting by Donald Holder; costumes by Kathleen Detoro; sound by Jack Allaway. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $42.50. **Nederlander Theatre,** 208 West 41st Street (307-4100). 2 hrs. **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 musical-comedy revue *A. . .My Name Is Alice*, about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

ANYONE CAN WHISTLE—A revival of the 1964 musical, with music and lyrics by Stephen Sondheim and book by Arthur Laurents; directed by Tom Klebba. With Margery Beddow, Mark Enis, Jim Fitzpatrick, Joseph Gram, Chris Innvar, and Wendy Oliver. All proceeds go to Broadway Cares/Equity Fights AIDS. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/22. $25. **47th St. Theatre,** 304 West 47th Street (279-4200).

AT THE CROSSROADS—A Yiddish domestic comedy with music, written by Harry Kalmanowitz and adapted by Miriam Kressyn; directed by Mark Harborth, with simultaneous English translation. Saturday at 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/7; $20. **Folksbiene Playhouse,** 123 East 55th Street (755-2231).

A BACKER'S AUDITION—A musical comedy about a Park Avenue socialite who takes over the role of making money for a musical from her late husband; book and lyrics by Douglas Bernstein and Denis Markell; directed by Leonard Foglia. With Sheila Smith, Alice Spivac, Tom Ligon, Charles Goff, Stan Free, Ray Wills, Gretchen Kingsley, Tom Riis Farrell. Opens 11/21. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $35. **American Jewish Theatre,** 307 West 26th Street (633-9797).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

BEAUTY SHOP PART 2 (The Laughter Continues)—Shelly Garrett's comedy about what goes on in black beauty shops. Featuring a "two snaps up" hairstylist (Steven Gamage) and dancers in a cast of 20. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 11/22; $20 to $30. **Beacon Theatre,** 2124 Broadway, at 74th Street (496-7070).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*, with numbers from each version, plus material on the new season; lyrics and direction by Gerard Alessandrini. With Susanne Blakeslee, Dorothy Kiara, Brad Oscar, Craig Wells, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, and Mary Ann Maratos. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 1/2. Opened: 9/12/91. **DUO Theater,** 62 East 4th Street (598-4320). ●

THE BOY WHO SAW TRUE—A one-man show written and performed by Glen Williamson; based on the nineteenth-century diary of a clairvoyant Victorian schoolboy. Monday through Saturday (except Tuesday) at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/22; $15, $20. An Interborough Repertory Theatre production at **224 Waverly Place Theatre,** 224 Waverly Place (564-8038).

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 1/3; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

CAMBODIA AGONISTES—The Pan Asian Repertory Theatre presents a music-theater piece based on the true story of Cambodian refugees who lost their sight from emotional trauma. Direction by Tisa Chang; text and lyrics by Ernest Abuba, music by Louis Stewart. With June Angela and Ron Nakahara. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; through 11/28; $24. **Playhouse 46 at St. Clement's,** 423 West 46th Street (245-2660).

CAMP PARADOX—A drama by Barbara Graham about unexpected intimacy between a camper and her female counselor in the summer of 1963. Melia Bensussen directs the all-female cast: Danielle Ferland, Christina Haag, Russell Koplin, Alix Korey, Meredith Scott Lynn, Liann Pattison, and Emily Schulman. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 11/22; $22. **WPA Theatre,** 519 West 23rd Street (206-0523).

CBS LIVE—A mixed-media comedy with video and live music, set in a space-age receiving station where eight actors play roles from slices of *I Love Lucy* and *The Honeymooners;* directed by Thomas White and Bob Bejan. Previews begin 11/18 prior to an 11/24 opening. Wednesday and Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; previews $25; $35 thereafter. **Minetta Lane Theatre,** 18 Minetta Lane, between West 3rd and Bleecker Streets (279-4200).

CHRISTCHILD—A drama by J.e Franklin about the conflict between an elderly father and his young son in Houston during the Roosevelt years; directed by Irving Vincent. Previews begin 11/20 prior to an 11/23 opening. Thursday through Saturday at 7:30 p.m.; Saturday at 4 p.m.; Sunday at 3 p.m.; added performances 11/23 and 11/30 at 8 p.m.; $16. A New Federal Theatre production at Henry Street Settlement's **Harry De Jur Playhouse,** 466 Grand Street (576-9028).

THE DESTINY OF ME—Larry Kramer's companion piece to *The Normal Heart,* in which Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. With are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35. **Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

DOG LOGIC—A dark comedy by Thomas Strelich about a caretaker of a run-down pet cemetery who fights with real-estate types; direction by Darrell Larson. With Larson, Lois Smith, Karen Young, Joe Clancy. Wednesday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $28. **American Place Theatre,** 111 West 46th Street (840-3074).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FLOWERS OF WAR—A drama by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

GOODNIGHT, DESDEMONA (Good Morning Juliet)—A comedy in which a dreamy assistant professor of drama tries to prove that Shakespeare's *Othello* and *Romeo and Juliet* were intended to be comedies; by Ann-Marie MacDonald; directed by David Esbjornson. Tuesday through Sunday at 8 p.m.; Sunday at 3 p.m.; through 11/22; $22 to $27. **Classic Stage Company,** 136 East 13th Street (677-4210).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $27.50 to $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring two plays in repertory: *Under Milk Wood,* a version of Dylan Thomas's "play for voices" depicting a spring day in a Welsh seaside town, in which eight actors play 71 roles; directed by Robert Hupp; through 11/20. *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JOINED AT THE HEAD—A drama written by and starring Catherine Butterfield about a successful novelist named Maggie, who encounters her old high-school sweetheart on a book-signing tour in Boston. She meets his wife, who shares not only her name but other things as well; directed by Pamela Berlin. With Kevin O'Rourke, Ellen Parker, Neal Huff, Becca Lish, Elizabeth Perry, John C. Vennema, Sharon Washington, Michael Wells. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 12/6; $25. A Manhattan Theatre Club production at **City Center Stage II,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

JOYICITY and **FRANKLY BRENDAN**—The Irish Repertory Theatre returns with its two one-man shows in repertory, directed by Caroline FitzGerald: *Joyicity,* based on the works of James Joyce as adapted by Ulick O'Connor and performed by Dublin-born Vincent O'Neill; and *Frankly Brendan,* a series of portraits by Chris O'Neill based on the writings of Brendan Behan and Frank O'Connor. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 4 p.m. and 7:30 p.m.; through 11/22; $20. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

JUNO—A musical based on Sean O'Casey's *Juno and the Paycock,* which follows the Boyle family in 1921 Dublin; written by Joseph Stein; directed by Lonny Price; choreographed by Joey McKneely; music and lyrics by Marc Blitzstein. With Anita Gillette, Dick Latessa, Ivar Brogger, Erin O'Brien, Malcolm Gets, Anne O'Sullivan. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $25, $30. **Vineyard Theatre,** 108 East 15th Street (353-3874).

THE LAMENT FOR ARTHUR CLEARY—Dermot Bolger's drama loosely based on an eighteenth-century Gaelic poem by Eibhlin Dubh NiChonnail, which tells of the destruction of a young Catholic aristocrat who returns to Ireland during the Penal Laws. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 11/22; $15 to $25. **Irish Arts Center,** 553 West 51st Street, between Tenth and Eleventh Avenues (757-3318).

LIGHTIN' OUT—A musical about the twilight years of Mark Twain, as he relives and rewrites *Huckleberry Finn.* Book, music, and lyrics by Walt Stepp; direction by Kevin Cochran. Featured in the cast are Gordon Stanley, Beth Blatt, Tony Fair, Karen Looze, Rob Roznowski, and Robert Tate. Previews begin 11/20 prior to a 12/3 opening. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; no performance 11/26; added performance 12/1; $25. **Judith Anderson Theatre,** 422 West 42nd Street, between Ninth and Tenth Avenues (279-4200).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceauşescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/29; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; through 11/29; $25. **The Courtyard,** 39 Grove Street (564-8038).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Wednesday, Thursday at 8:30 p.m.; Friday, Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; holiday schedule change: added performance 11/24 at 8:30 p.m.; no performance 11/26; $30 to $32.50. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOËL AND GERTIE—A musical retrospective of the friendship and collaboration between Noël Coward and actress Gertrude Lawrence, with selections from *Private Lives, Red Peppers, Still Life,* and *Blithe Spirit*; devised by Sheridan Morley; direction by Brian Murray. With Jane Summerhays and Michael Zaslow. Previews begin 11/24 prior to a 12/1 opening. Tuesday through Friday at 8 p.m.; Saturday at 2:30 p.m. and 8 p.m.; Sunday at 2:30 p.m.; through 12/20; $20. A York Theatre Company production at the **Theatre at Saint Peter's Church,** Citicorp, Lexington Avenue at 54th Street (534-5366).

NOTHING SACRED—George F. Walker's adaptation of Ivan Turgenev's *Fathers and Sons,* a tragicomedy set in 1860s Russia about a self-styled rebel and his impressionable comrades; directed by Max Mayer. With Clark Gregg, Matt McGrath, Larry Bryggman, Heidi Kling. Tuesday through Sunday at 8 p.m.; through 11/21; $22 to $25. **Atlantic Theater,** 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; holiday schedule change: no matinee 11/25; added performance 11/27 at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William H. Macy. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

ON THE BUM—Neal Bell's comedy about an out-of-work actress's adventures on the road during the Depression; directed by Don Scardino. With Bill Buell, William Duell, Jim Fyfe, Kevin Geer, John Benjamin Hickey, Robert Hogan, Cynthia Nixon, James Rebhorn, Joyce Reehling, Ross Salinger, Campbell Scott, Maureen Shay, J. Smith-Cameron. Previews now prior to an 11/18 opening. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 12/13; $26.50. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

OTHELLO—Shakespeare's tragedy, directed by Clinton Turner Davis. With Raphael Nash as Othello, Arnie Burton as Iago, and Celeste Ciulla as Desdemona. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; no performance 11/26; through 12/19; $12 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. Opened: 4/5/87. **Theater Four,** 424 West 55th Street (695-3401). ●●

PROGRAM FOR MURDER—A thriller by George W. George and Jeff Travers about an electronics wizard whose deadly plan involves the world's first thinking, talking computer; directed by Larry Arrick. With Anthony Cummings, Mary Kay Adams, Jon Krupp, Jill Susan Margolis, Colleen Quinn, Stephen Van Benschoten. Opens 11/17. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; previews $25; $35, $37.50 thereafter. **Variety Arts Theatre,** 110 Third Avenue, at 14th Street (239-6200).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038 or 967-9077).

REPERTORIO ESPAÑOL—November performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother* (simultaneous translation at some performances); Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?*; Federico García Lorca's *Blood Wedding;* J. Sánchez Río's *The Charcoal That Was Ember,* and a musical based on Ramón Méndez Quiñonez's *The Progressive Country Folks;* $20. These Spanish-language performances are varied during the month. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (11-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.;

Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SEAGULL—Chekhov's comic tale, set in 1940s Hollywood with a cast of twelve. Adapted and directed by A. M. Raychel. With Maggie Scott, Erich Schmidt, Peter Lucas, Tatyana Yassukovich. Wednesday, Thursday, and Saturday at 8 p.m.; also 12/12 and 12/19 at 3 p.m.; through 12/19; $15. **Theatre-Studio,** 750 Eighth Avenue, at 46th Street, 2nd floor (719-0500).

SISTER, SISTER—A one-woman show with Vinie Burrows about women's sorrows and joys across the world, using words from Sean O'Casey, Carl Sandburg, Winnie Mandela, and Sojourner Truth. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $20. First Floor at **American Place Theatre,** 111 West 46th Street (840-3074).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SPIC-O-RAMA—*Mambo Mouth*'s talented John Leguizamo creates a spic-tacular one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Monday, Wednesday through Friday at 8 p.m.; Saturday at 6:30 p.m. and 10 p.m.; Sunday at 3 p.m.; $27.50. **Westside Theatre,** 407 West 43rd Street (307-4100).

SPOOKS—A comedy about a Yankee business couple and the eccentric caretakers of their southern mansion, by Don Evans; directed by Kenneth McClain. Friday and Saturday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 12/6; $18. **National Black Theatre,** 2033 Fifth Avenue, between 125th and 126th Street (722-3800).

TEXTS FOR NOTHING—An adaptation of Samuel Beckett's short work of fiction, starring Bill Irwin; adapted by director Joseph Chaikin and Steven Kent. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 11/22; $25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

THEM. . .WITHIN US—A comedy about a yuppie couple who rent a cabin in Vermont and fall in love with beings from another universe; by Todd David Ross; directed by Allan Carlsen. With Bonnie Black, Steven Sennett, Marceline Hugot, Marcus Olson. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m.; $30. **Theatre Row,** 424 West 42nd Street (279-4200).

WORDS DIVINE—An English adaptation of Ramon del Valle Inclan's *Divinas Palabras,* about the conflict between religious and societal values; directed by Max Ferra; music by William Harper. With Ofelia Medina. Previews now prior to an 11/22 opening. Wednesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 12/13; $20. **Intar,** 420 West 42nd Street (695-6551).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, whcih includes works by Weill and his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

WOYZECK—Georg Büchner's 1836 drama about an ordinary man who is driven to violence by unseen voices and bourgeois society; directed by JoAnne Akalaitis. Previews begin 11/23 prior to a 12/6 opening. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35; through 12/26. **Joseph Papp Public Theater/Newman,** 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

THE BLACK HERMIT—An African-Greek tragedy about a university man who must deal with the pressures of religion and tribal custom; by Ngugi Wa Thiong'o; directed by Adusah Boakye. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; added performance 11/11 at 8 p.m.; through 11/22; $10. **Samuel Beckett Theater,** 412 West 42nd Street (594-2826).

CENA PARA DOS—A comedy in Spanish *(Dinner for Two)* about a widow who finds out that her husband had been unfaithful; by Santiago Moncada; directed by Silvia Brito. English plot synopsis available at box office. Saturday at 8 p.m.; Sunday at 4 p.m.; through 12/6; $10. **Thalia Spanish Theatre,** 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

CHAPTER OF FAULTS—Eight one-act plays by Joe Pintauro, directed by Ann Egbert, including *Frozen Dog* and *Birds in Church.* Tuesday through Saturday at 8 p.m.; 11/29 at 3 p.m.; no performances 11/25 and 11/26; through 11/29; $10. A Rogue Theatre production at the **Harold Clurman Theatre,** 412 West 42nd Street (242-3242).

CLOVER—A drama by Samuel B. Harps III about five convicted killers in a women's prison, one of whom gives birth; directed by Nathan George. Wednesday through Saturday at 7:30 p.m; Sunday at 3 p.m.; through 11/29; $12. **American Theatre for Actors,** 314 West 54th Street (402-5305).

CROSS-DRESSING IN THE DEPRESSION—A comedy by Erin Cressida Wilson about a 12-year-old boy who is abandoned by his parents and sent to live in a brothel's attic; directed by Marcus Stern. Thursday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; 11/27 and 28 at 8 p.m. and 10 p.m.; 11/29 at 3 p.m. and 8 p.m.; $12. **Soho Repertory Theatre,** 46 Walker Street (334-0962).

EARNEST IN NEW YORK—An adaptation of Oscar Wilde's *Importance of Being Earnest,* about the shallow lives of theupper classes in New York and Southampton; by Chad Beguelin; directed by Beguelin and David Stefanou. 11/19 through 11/22 and 12/3 through 12/20. Thursday through Sunday at 8 p.m.; $10. **Avalon Theatre Company,** 230 East 9th Street, between Second and Third Avenues (475-4145).

EXIT THE KING—Eugene Ionesco's satiric comedy about a society that loses its political leadership and a powerful man who must face his own mortality; directed by Elfin Vogel. Wednesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; through 11/21; $12. Third Step Theatre, 412 West 48th Street, between Ninth and Tenth Avenues (633-9760).

THE FLATTERING WORD and **THE MAGNANIMOUS LOVER**—Two one-acts, written more than 70 years ago by George Kelly and St. John Ervine respectively, about the issue of family values; directed by Christopher A. Smith. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/22; $10. **The Studio Theatre 4A,** 29 East 19th Street (567-7274).

HEART OF EARTH—An adaptation of Chekhov's *Three Sisters,* set on a family farm in rural Kentucky; written and directed by Dominic Orlando. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 12/6; $10 (except 11/19 opening, $20). A No-Pants Theatre Company production at **Synchronicity Space,** 55 Mercer Street (353-0615).

HIPPOLYTOS—Euripides' tragedy presented in Greek and Kannada, the language of South India, by the Nataka Karnataka Rangayana ensemble; directed by Vasilios Calitsis (with simultaneous English translation). Saturday through Tuesday at 7:30 p.m.; through 11/22; $15. **La MaMa,** 74A East 4th Street (475-7710).

THE L WORD—A comedy about a young African-American couple and what happens when one person cannot say "I love you"; by Ed DuRante; directed by Kira Arné. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $10. Talking Drum Theatre Company at **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (598-9771).

THE LAND-SURVEYOR—A dark comedy by Steven Fechter, based on Franz Kafka's *The Castle;* directed by Bevya Rosten. Thursday through Saturday at 8 p.m; Sunday at 3 p.m.; through 11/22. $10. A Fin-de-Siecle production at **Westbeth Theatre Center,** 151 Bank Street (631-1116).

LEGS LIKE THESE—A comedy by Neil Ericksen, based on the myth of Atalanta, about a woman who marries the only man who can beat her in a footrace; directed by Peter Dalto. Thursday (except 11/26) through Saturday at 8 p.m.; Sunday at 7 p.m.; added performance 12/2 at 8 p.m.; through 12/6; $10. **One Dream Theatre,** 232 West Broadway (595-5673).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

MARRY ME A LITTLE—Stephen Sondheim's musical about two New Yorkers alone in their own apartments on a Saturday night; conceived by Craig Lucas and Norman Rene; directed by Alex Dmitriev; musical direction by Steven D. Bowen. Previews begin 11/19 prior to an 11/21 opening. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 12/13; $12. A Triangle Theatre Company production at the **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

A NIGHT IN HELL WITH BECKETT AND SARTRE—New York Theatre presents Jean-Paul Sartre's *No Exit* and Samuel Beckett's *Play,* directed by Kathleen Mary. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 11/22; $10. **Loft Theatre,** 144 West 27th Street, Suite 12 (206-7009).

THE ODYSSEY—An adaptation of Homer's epic myth with live music, dance, and large puppetry; directed by Amie Brockway. Saturday at 8 p.m.; Sunday at 2 p.m.; added performances 11/19 at 8 p.m., 11/22 at 6 p.m.; through 11/29; $10. **Open Eye Theater,** 270 West 89th Street (769-4143).

PINEAPPLE FACE—A political farce about a hated and feared Latin American dictator; by Rosalyn Drexler, directed by John Vaccaro. Thursday through Sunday at 8 p.m.; through 11/29; $10. **Theater for the New City,** 155 First Avenue (254-1109).

ROWBOAT and **ONCE UPON A TIME THERE WAS A FAMILY**—The Independent Theatre Company presents two works in its New Play series: *Rowboat,* by Emma Sabin, about miscommunication between a couple adrift in the North Pacific; Friday and Saturday at 11 p.m.; $5; and *Once Upon. . .,* by Kenn Adams, a farce about the ideal American family; Wednesday through Saturday at 8 p.m.; $10; both through 11/21. **House of Candles,** 99 Stanton Street (353-3088).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

THE SEAGULL—Chekhov's comic drama about how art can destroy the very life it draws upon; directed by Michael J. Murnin. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

TOM AND VIV—A revival of the Michael Hastings drama about the controversial marriage of T. S. Eliot and Vivienne Haigh-Wood; directed by Catherine Gaffigan. Tuesday through Saturday at 8 p.m.; also 11/22 at 3 p.m.; through 11/22; $10. **Theatre 1010,** 1010 Park Avenue, at 85th Street (971-1187).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

WINGS THEATRE COMPANY—*Accord of Angels,* a Christmas comedy by Frederick Timm about three lost souls who come together in a midtown church. Tuesday through Friday at 8 p.m.;through 12/23; $15. *The Boston Rivals,* a Revolutionary musical, adapted by Michael Hillyer and John Cowan. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 11/29; $15. *The Seven Deadly Sins,* seven ten-minute plays about sinning in the nineties. Monday at 7:30 p.m.; through 11/30; $7. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MAX BECKMANN—Prints from 1916–23, through 11/28, at Soufer, 1015 Madison Ave. (628-3225); works on paper, through 12/12, at Lafayette Parke, 58 E. 79th St. (517-5550).

BIALA/ROBERT OHNIGIAN—Miniature landscape paintings/Collages made with scraps of paper, birchbark, and fragments cut from old books. Through 11/28. Kouros, 23 E. 74th St. (288-5888).

RICHARD DIEBORNKORN/ANDY WARHOL—Ten paintings from his "Ocean Park" series/Drawings. Through 1/9/93. Gagosian, 980 Madison Ave. (744-2313).

MARY FRANK—Drawings of African wildlife that were the result of a collaboration with the writer Peter Matthiessen and illustrate their new book, *Shadows of Africa* (Harry N. Abrams); through 2/28/93. The New York Zoological Society's Zoo Gallery at the Central Park Zoo, 830 Fifth Ave. (861-6030), daily 10–4:30.

HELEN FRANKENTHALER—New abstract paintings; through 12/17. Knoedler, 19 E. 70th St. (794-0550).

ELLSWORTH KELLY—Drawings of plant forms in graphite and ink dating from 1960 to 1992; through 11/28. Marks, 1018 Madison Ave. (861-9455).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

WILHELM LEHMBRUCK—Figurative sculpture in cast stone, bronze, and terracotta, executed between 1910–17; through 1/16. Werner, 21 E. 67th St. (988-1623).

JIM RITCHIE—Marble and bronze sculpture and pastel drawings; through 12/12. Adelson, 25 E. 77th St. (439-6800).

PIERRE ROY—Paintings by this French artist (1880–1950) who was the first Surrealist painter to have a one-person show in New York, in 1930; through 1/22. Feigen, 49 E. 68th St. (628-0700).

FRANCISCO TOLEDO—Paintings, watercolors, and prints, including works from the 1970s, when he was living in New York; through 12/23. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

SYBIL ANDREWS—A retrospective of color linoleum block prints; through 11/28. Ryan, 24 W. 57th St. (397-0669).

KAREL APPEL—New paintings on canvas, relief paintings on wood, paintings on paper, and large-scale drawings; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

JOSE BEDIA—An installation on the theme of the discovery of America by Columbus; 11/21–12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOAN BRADY—Paintings of domestic interiors and landscapes and houses in western New Jersey and Cape Cod; through 11/28. Tatistcheff, 50 W. 57th St. (664-0907).

DEBORAH BROWN—New paintings of scuba divers, sea creatures, and submarines in vast underwater landscapes; through 12/1. De Nagy, 41 W. 57th St. (421-3780).

SANTIAGO CARDENAS—Recent still-life paintings; through 12/19. Adler, 41 E. 57th St. (308-0511).

FORTUNATO DEPERO—Works by this Italian artist (1892–60) who was a key figure in the Futurist movement. Through 1/10/93. Rayburn Foundation, 41 E. 57th St. (832-7540).

THORNTON DIAL—Assemblages, sculpture, and works on paper by a self-taught artist from Bessemer, Alabama; through 12/2. Ross, 50 W. 57th St. (307-0400).

THOMAS EAKINS—Paintings on loan from public collections and the gallery's own archival material on Eakins, including rare original documents, letters, and unpublished photographs; through 12/5. Babcock, 724 Fifth Ave. (535-9355).

FRIEDRICH ECKHARDT—An installation of works in various media entitled, "Plural in Singular: The Window"; through 11/27. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

SOREL ETROG—New sculpture; through 12/12. Heidenberg, 50 W. 57th St. (586-3808).

JAIME FRANCO—Paintings of grids, x-shapes, and dots on the themes of Dante's *Purgatorio* and *Inferno*; through 12/19. Yoshii, 20 W. 57th St. (265-8876).

DAN GRAHAM—An installation titled "House and Garden" that includes a full-scale pavilion, models of pavilions, and project drawings; 11/19–1/2. Goodman, 24 W. 57th St. (977-7160).

GRACE HARTIGAN—Recent gestural abstract paintings with figurative elements; through 11/28. ACA, 41 E. 57th St. (644-8300).

PAUL JENKINS/FAY BARNES—New watercolors and lithographs/Small-scale paintings from 1903–05, when she was a student of Arthur Wesley Dow at the Ipswich Summer School of Art. Through 11/28. Associated American Artists, 20 W. 57th St. (399-5510).

ELLSWORTH KELLY—Recent minimal paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

WALT KUHN—Paintings of clowns, show girls, acrobats, and other performers; through 12/31. Midtown Payson, 745 Fifth Ave. (758-1900).

WIFREDO LAM—Works on paper from 1940–75, by this Cuban Surrealist who died in 1982; through 12/23. Lelong, 20 W. 57th St. (315-0470).

LOREN MADSEN—Sculpture installation; through 12/23. McKee, 745 Fifth Ave. (688-5951).

WENDY MARUYAMA/MICHAEL HURWITZ—New furniture works by both. Through 12/5. Joseph, 745 Fifth Ave. (751-5500).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

GIORGIO MORANDI—Paintings, drawings, and etchings that depict his familiar still-life compositions of bottles, vases, and boxes in his studio, plus his lesser-known landscape paintings; through 1/30. Baldacci-Daverio, 41 E. 57th St. (826-4210).

ZORAN MUSIC—Paintings, drawings, and prints from 1970 to the present, by this 83-year-old artist whose themes are drawn from memories of his imprisonment in the Dachau concentration camp in 1944; through 12/20. Krugier, 41 E. 57th St. (755-7288).

LOUISE NEVELSON—Works from the artist's estate, including black walls from "Moon Garden + One" (1957–60), white work from "Dawn's Wedding Chapel I" (1959), and gold walls from "Royal Tides" (1960); through 11/28. Pace, 32 E. 57th St. (421-3292).

JACKSON POLLOCK—Drawings, gouaches, and a painting from the mid- to late 1940s; through 11/28. McCoy, 41 E. 57th St. (319-1996).

PETER POSKAS—Landscape paintings that depict panoramic views of Connecticut and Dutchess County, New York; through 11/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

DAVID SAUNDERS/JOHN GILL—Still-life paintings/Ceramic platters, ewers, and small bowls. Through 12/5. Borgenicht, 724 Fifth Ave. (247-2111).

SICA—Abstract paintings with collage; through 12/5. Reece, 24 W. 57th St. (333-5830).

SHARON SPRUNG—Paintings of forest scenes, in watercolor, pastel, and oil on board; through 11/28. French, 24 W. 57th St. (247-2457).

PAT STEIR—New paintings that continue her exploration of waterfall imagery but now executed in vivid colors—often primary or secondary hues on contrasting backgrounds; through 12/31. Miller, 41 E. 57th St. (980-5454).

VOLKER STELZMANN—Paintings of scenes in contemporary Berlin; through 12/5. Forum, 745 Fifth Ave. (355-4545).

GEORGE TOOKER—Egg tempera paintings from 1946 to 1992; through 12/5. Del Re, 41 E. 57th St. (688-1843).

ROLF WALZ—An installation titled "Disturbing Familiarity" that incorporates mirrors, glass, colored liquid, and lights; through 12/12. Baron/Boisante, 50 W. 57th St. (581-9191).

TOM WESSELMANN—New cut-out metal works that refer to the paintings of Cezanne, Johns, Leger, Lichtenstein, Matisse, and Warhol; through 11/28. Janis, 110 W. 57th St. (586-0110).

JANET YAKE—Recent color monotypes; through 12/12. Fitch-Febvrel, 5 E. 57th St. (688-8522).

SoHo and TriBeCa

SUZANNE ANKER—A sculpture installation that represents the artist's vision of the future, using such materials as stainless steel fibers, artificial skin and human hair, and computer print-outs; through 12/3. B4A, 510 Broadway (925-9735), Thur.–Sat. 11–6.

PETER H. BEGLEY—Recent abstract paintings; through 11/28. Clasen, 470 Broome St. (334-0277).

MIGUEL BERROCAL—Interlocking figurative sculpture from the 1960s and 1970s; through 12/5. Katzen, 345 W. Broadway (219-0165).

JOSEPH BEUYS—Selected multiples; through 12/23. Gibson, 568 Broadway (925-1192).

JEFFREY BROSK—Wood and stone wall sculptures; through 12/5. Rosenberg, 115 Wooster St. (431-4838).

KENNETH CAPPS—New sculpture that utilizes the energy forces of magnetism and radio static electric sound; through 12/19. Engelhorn, 470 Broome St. (966-6882).

LAWRENCE CARROLL—New paintings on boxy, irregularly-shaped canvases; through 12/19. Stux, 163 Mercer St. (219-0010).

SAINT CLAIR CEMIN—Small ceramic sculptures and watercolors that comment on the human condition; through 12/5. Kasmin, 74 Grand St. (219-3219).

JOHN CHAMBERLAIN—Recent large-scale wall reliefs and free-standing sculptures composed primarily of black, white, and unpainted metal; through 11/28. Pace, 142 Greene St. (421-3292).

DAVID CHOW—New paintings; through 12/5. Lipton, 67 Prince St. (925-7140).

NANCY CHUNN—Paintings that comprise the first half of a series chronicling the history of China, plus preliminary sketches, written notes, and painting studies; through 11/28. Feldman, 31 Mercer St. (226-3232).

ART

JOHN CLEM CLARKE—Paintings that appear to be based on scenes from 1940s and 1950s American movies, executed in a cartoon-like style; through 11/28. Meisel, 141 Prince St. (677-1340).

CORA COHEN/ANNE DELEPORTE—Abstract paintings-/Video projections. Through 12/3. A/C Project Room, 580 Broadway (226-7271).

BRUCE CONNER—A survey of drawings, assemblages, and engraving collages from 1962 to 1992; through 11/28. Marcus, 578 Broadway (226-3200).

CAROL KREEGER DAVIDSON—A bronze installation and paper works; through 12/26. Humphrey, 594 Broadway (226-5360).

RANDALL DIEHL—Still-life paintings; through 12/2. Cacciola, 125 Wooster St. (966-9177).

LYDIA DONA—Recent paintings; through 12/31. Cugliani, 40 Wooster St. (925-8792).

LEONARD DREW—New sculpture made with bales of cotton and stained with rust; through 12/19. Thread Waxing Space, 476 Broadway (966-9520).

GEORGE DUREAU/W. STEVE RUCKER—Paintings with allegorical themes, using imagery drawn from Classical mythology, the Baroque period, and the artist's own life/An installation that deals with social and environmental issues. Through 12/23. Roger, 136 Greene St. (966-4017).

JIMMIE DURHAM—An installation divided into halves that examines opposites, one based on the Shakespearean character Caliban, and the other a display of works on paper and sculptures of PVC and mud; through 12/5. Klagsbrun, 51 Greene St. (925-5157).

NANCY DWYER—Sculptural works that use repetition and simple systems to create a kind of concrete poetry; through 11/28. Baer, 476 Broome St. (431-4774).

GIL FERRER—Multi-media paintings of flags; through 11/28. Claramunt, 375 W. Broadway (431-3456).

RAFAEL FERRER—Recent paintings that transform scenes of everyday life in the Dominican Republic into mysterious events; through 12/2. Hoffman, 429 W. Broadway (966-6676).

ERIC FISCHL—Five new paintings that examine rituals of suburban leisure and the dissonance between cultures in proximity, plus two life-size and three smaller bronze sculptures of nude figures; through 12/19. Boone, 417 W. Broadway (431-1818).

CHRIS FREEMAN—Large-scale tableaux that combine abstract painting and photographs; through 12/19. Private/Public, 561 Broadway (966-8639), Fri. and Sat. 11–6.

FRANK GERRITZ—Drawings, prints, and sculpture; through 12/5. Stark, 594 Broadway (925-4484).

KENNETH GOLDSMITH—Works that use text from such diverse sources as James Joyce, MC Hammer, and the Latin poet Catallus to produce a playful and perverse form of poetry; through 11/28. Lee, 588 Broadway (966-2676).

KEITH HARING—Works executed between 1980–83 from the artist's estate, including chalk subway drawings, large-scale murals, painted objects, and drawings; through 1/9. Shafrazi, 130 Prince St. (274-9300).

WILLY HEEKS—Recent paintings and works on paper; 11/19–12/23. Beitzel, 102 Prince St. (219-2863).

SUSANNA HELLER—Paintings that respresent the artist's response to the complexities of the urban landscape; through 12/12. Liguori, 93 Grand St. (334-0190).

CATHERINE HOWE—Recent paintings that combine portraiture with the gestural heroics of Abstract Expressionism to create a visual and metaphorical layering of voices; 11/19–12/19. Theodore, 580 Broadway (274-8260).

BRYAN HUNT—New etchings and photogravures; through 11/29. Crown Point, 568 Broadway (226-5476).

YVONNE JACQUETTE—Recent frescoes, monotypes, pastels, and prints; through 12/30. Alexander Editions, 476 Broome St. (925-2070).

RON JANOWICH—Recent paintings that use the circle and lozenge as images; 11/21–12/23. Auchincloss, 558 Broadway (966-7753).

JOAN JONAS/RODNEY GRAHAM—New works by both; through 12/23. Hearn, 39 Wooster St. (941-7055).

TRACEY JONES—Recent abstract paintings; through 12/5. Harris, 524 Broadway (941-9895).

RICHARD KALINA/DAVID MANN—Recent black-and-white etchings that combine gesture and geometry/New paintings; 11/19–12/19. LedisFlam, 584 Broadway (925-2806).

MIKE KELLEY—New wood sculptures and drawings; through 12/12. Metro Pictures, 150 Greene St. (925-8335).

ED AND NANCY REDDIN KIENHOLZ—A large-scale installation in the the form of of a full-size carousel titled "The Merry-Go-World" that was conceived as a vehicle to examine the world at large and how as individuals within society, our destiny is determined by a "random accident of birth"; 11/21–12/24. Louver, 130 Prince St. (925-9205).

HARRIET KORMAN—New abstract paintings; 11/19–12/23. Lennon, Weinberg, 580 Broadway (941-0012).

IRVING KRIESBERG—Recent paintings and terracotta sculpture; through 12/5. Perlow, 560 Broadway (941-1220).

SUSAN LEITES—Recent pastel drawings; through 11/25. Szoke, 164 Mercer St. (219-8300).

JULIAN LETHBRIDGE—New paintings; through 12/3. Cooper, 155 Wooster St. (674-0766).

SIMON LEUNG/ANDREA ZITTEL—An installation of "drawings" made with pinpricks/A kitchen-bathroom unit and uniform designs. Through 11/28. Rosen, 130 Prince St. (941-0203).

ANDREW LORD—New ceramic sculpture; through 1/9. 65 Thompson Street, 65 Thompson St. (219-2219).

AL LOVING—New painted constructions made with rag paper that is torn into shapes; through 12/1. Kelly, 591 Broadway (226-1660).

MARK MADEL—New interactive wall pieces in a series titled "Buying Time"; 11/21–12/19. Postmasters, 80 Greene St. (941-5711).

JUDY KENSLEY MCKIE/TODD MCKIE—Hand-carved wood and cast bronze furniture based on animal shapes/Paintings of primitive figures against abstract backgrounds. Through 12/5. Helander, 415 W. Broadway (966-9797).

GIAN MARCO MONTESANO—New paintings; through 11/28. Lipton, 100 Prince St. (431-9253).

MATT MULLICAN—An installation of chambers that house images, artifacts, and computer-generated video; through 12/19 (closed from 11/29–12/1). Gladstone, 99 Greene St. (431-3334).

ODD NERDRUM—Recent paintings of figures in dramatic environments by this Norwegian artist; 11/21–1/9. Thorp, 103 Prince St. (431-6880).

ALBERT OEHLEN—New paintings; 11/21–1/2. Luhring Augustine, 130 Prince St. (219-9600).

SABINA OTT—Encaustic paintings on mahogany panels that use the image of the rose as a metaphor for idealized and erotic love and the female body; through 12/5. Cowles, 420 W. Broadway (925-3500).

ED PASCHKE—New paintings that continue the artist's investigation of mass media and its effect on our collective consciousness; through 11/28. Kind, 136 Greene St. (925-1200).

PHILIP PEARLSTEIN/CHRISTOPHER WILMARTH—New paintings that use the figure more or less incidentally with interior objects and views from the window/Four glass and steel sculptures from the 1970s. Through 12/5. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

RICHARD PRINCE—A suite of 11 etchings titled "Black Jokes"; through 11/30. Sylvester, 10 Leonard St. (941-0074).

JANIS PROVISOR—New abstract paintings; 11/19–12/24. Toll, 146 Greene St. (431-1788).

MARKUS RAETZ—New sculptures that combine figurative and abstract elements and are made to be viewed from different positions; 11/18–12/30. Alexander, 59 Wooster St. (925-4338).

DAVID REED/ALDO ROSSI—Recent abstract paintings characterized by swirling, ribbon-like brushstrokes; through 11/28/Recent drawings and hand-colored prints depicting the architect's familiar images of domestic architecture; through 12/12. Protetch, 560 Broadway (966-5454).

ALEXIS ROCKMAN—A monumentally-scaled painting on the theme of evolution, and related watercolors; through 11/28. Sperone Westwater, 121 Greene St. (460-5497).

JANN ROSEN-QUERALT—A "garden" installation that represents the balancing point between human control and wild nature, using blocks of melting ice, earthworms, mud, and other evocative materials and objects; through 11/28. Yi, 249 Centre St. (334-5189).

JUDITH ROTHCHILD—Reliefs and collages; through 12/5. Zarre, 154 Wooster St. (353-3456).

LYNN SCHNURNBERGER—Recent collages; through 11/24. Wynn Kramarsky, 560 Broadway (925-7895).

ELENA SISTO—Cartoon-like paintings that address the role of women in society; through 12/23. Van Eck, 420 W. Broadway (219-0717).

TONY SMITH—Works that have never been shown, including two unique plaster models from 1961 and 1962 and a series of spray paintings on canvas from 1956; through 11/28. Cooper, 155 Wooster St. (674-0766).

FRED STONEHOUSE—Paintings that depict seemingly irrational combinations of images in disjointed narratives; through 11/28. M-13, 72 Greene St. (925-3007).

LYNN UMLAUF—Painted metal and rubber sculpture, and drawings on paper, metal, and rubber, all completed during the past six months at Spanocchia in Tuscany; through 12/19. Penine Hart, 152 Wooster St. (982-0194).

JUAN USLE—New works; through 12/19. Good, 532 Broadway (941-8066).

ANDY WARHOL—Paintings completed between 1984 and 1986; through 1/9/93. Gagosian, 136 Wooster St. (228-2828).

CARRIE MAE WEEMS—Photography and objects that document the art and culture of the Gullah people of the the Georgia Sea Islands; 11/19–12/23. P.P.O.W., 532 Broadway (941-8642).

MATTHEW WEINSTEIN—New paintings; through 12/19. Sonnabend, 420 W. Broadway (966-6160).

Other

ROSALYN DREXLER—New figurative paintings from her series, "Life: The Magic Show"; through 11/29. La Mama, 6 E. 1st St. (505-2476).

DOUGLAS FRASER—Large-scale paintings that evoke WPA murals, on themes of technology, the workplace, and sports; through 11/29. Illustration, 330 E. 11th St. (979-1014).

GOTSCHO—Sculpture made with articles of clothing, fragments of furniture, and other objects, by this French artist who is also a body-builder; through 1/9/93. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

CASPAR HENSELMANN—Recent sculpture; through 12/5. Bace, 2 Bond St. (388-9755).

MILDRED HOWARD—An installation that presents an historical perspective of tap dancing in America; 11/16-12/31. Intar, 420 W. 42nd St. (695-6135), Mon.–Fri. 12–6.

LOIS MAILOU JONES—A retrospective of paintings, drawings, and textile design; through 1/3/93. Schomburg Center for Research in Black Culture, The New York Public Library, 515 Malcolm X Blvd., at 135th St. (491-2200), Mon., Tue., Wed. 12–8, Fri. and Sat. 10–6, Sun. 1–5.

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still life and landscape paintings/Recent jewelry. Through 12/22. Davis & Langdale, 231 E. 60th St. (838-0333).

JAIME PALACIOS—Recent paintings that depict symbolic imagery relating to Pre-Columbian art; 11/20–1/9. Stellweg, 87 E. Houston St. (431-5556).

DAVID SHAPIRO—Recent sculpture and an installation; through 12/6. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

ESPHYR SLOBODKINA—A retrospective of paintings, sculpture, and book illustrations; through 12/14. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

JORGE TACLA—Large-scale landscape paintings by this Chilean painter that recall the Pacific shoreline and the rocky Atacama Desert of Chile; through 12/16. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

GROUP SHOWS

Madison Avenue and Vicinity

ELKON—18 E. 81st St. (535-3940). Surrealist works by Bellmer, Dali, De Chirico, Ernst, Giacometti, Miro, Picasso, Tanguy, others; through 12/19.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "The Artist as Explorer," with works by Bierstadt, Catlin, Crawford, Heade, La Farge, O'Keeffe, others; through 12/23; "The Craftsman Table," with dining rooms designed by Greene & Greene, Stickley, Wright; through 12/24.

HORAN—35 E. 67th St. (517-9410). "Pitched Black," with works by Johns, Kline, Marden, On Kawara, Serra, Stella, Stout, Warhol, others; through 12/19.

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4000), Mon.–Fri. 1–6. "Contemporary Icons From the Sublime to the Fetishistic," with works by Attie, Celmins, Innerst, Nelson, Vath, others; through 12/18.

KENT—47 E. 63rd St. (980-9696). African and Modern works by Archipenko, Gonzalez, Hepworth, Moore, Nolde, Picasso, others; through 12/4.

LA BOETIE—9 E. 82nd St. (535-4865). "The Artist and World War I," with works by Beckmann, Bomberg, Heckel, Lewis, Meidner, Rognoni, Rozanova, Vallotton; 11/24–1/15.

NAHEM—56 E. 66th St. (517-2453). Works by Basquiat, Bartlett, Fischl, Gustn, Mitchell, Reinhardt, Twombly, others; through 12/31.

SCHLESINGER—24 E. 73rd St. (734-3600). Works by Baron, Bultman, Chia, Fischl, Giacometti, Johnson, Matisse, Mitchell, Shahn, Zilka, others; through 11/28.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Works by young Spanish artists living in New York, including Badiola, Busto, Civera, Irazu, Torres, Usle, others; through 12/31.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Bluhm, Goldberg, Jensen, Krasner, Nevelson, Ossorio, Resnick, Stamos, others; through 12/19.

57th Street Area

DINTENFASS—50 W. 57th St. (581-2268). "Vote," with works by gallery artists and artists represented by the P.P.O.W. gallery, including Barnet, Granet, Gwathmey, Laemmle, Lawrence, Rupp, Weems, Wong, others; through 11/28.

DRUTT—724 Fifth Ave. (974-7700). Paintings and works on paper by European artists from the 1960s through the 1980s, by Assadour, Bores, De Coninck, Esteve, Garbell, Lesieur, Matta, Rohner; through 12/15.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

IBM—590 Madison Ave. (745-6100). "Josef Hoffmann: Designs"; 11/24–1/23/93.

KENNEDY—40 W. 57th St. (541-9600). "America as Emblem," with prints of emblematic forms used to represent America from the late 16th century through to the Centennial Exposition of 1876; through 11/28. Kennedy, 40 W. 57th St. (541-9600).

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Works by Boynton, Bumiller, Goodman, Heffernan, Morphesis, Willis; through 12/5.

MARLBOROUGH—40 W. 57th St. (541-4900). "Modern Sculpture," with works by Brancusi, Calder, Giacometti, Hepworth, Picasso, Rodin, others; "Books and Portfolios: 1957–1992," with works by Johns, Marden, Rauschenberg, Welliver, others; through 11/28.

MATHES—41 E. 57th St. (249-3600). "The Pioneering Decade: 1910–1920," with works by Archipenko, Bluemner, Braque, Hartley, Leger, Malevich, O'Keeffe, Sheeler, Weber, others; through 12/31.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Stanford White's New York: A Celebration of the City"; through 12/4.

WASHBURN—20 W. 57th St. (397-6780). "The Room," with works by artists who showed their work at Alfred Stieglitz's Intimate Gallery, including Bacon, Dove, Hartley, Marin, O'Keeffe, Strand, others; through 12/5.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). "Salon: More Than a Group Show"; "How I Got Where I am Today: Window Installation by Linda Peer"; "Visual Aids' Day Without Art: A Celebration of Community"; through 12/19.

BLONDIES—72 Thompson St. (431-8601). Works by Chaplin, Flamboyaet, Ryan, Wofford; through 11/28.

DONAHUE—560 Broadway (226-1111). "The Wounded Healer," with works by Azara, Cypehers, Feraru, Lee, Schwartz, Two Trees; 11/21–12/23.

FLYNN—113 Crosby St. (966-0426). Works by Korman, Leslie, Rabinowitch, Stout; through 11/28.

HAENAH-KENT—568 Broadway (941-6180). Works by twenty-two Korean and American artists, including Bosman, Chung, Callner, Kim, Kushner, Park, Reid, others; 11/20–12/18.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

INGBAR—568 Broadway (334-1100). "New York Icons," with works by Christo, Haas, Estes, Pearlstein, Grooms, Slaughter, others; through 12/19.

INTERART CENTER—167 Spring St. (431-7500). "Dematerialism," with works by Baldino, Davidson, Ketchman, Minkowitz, Van Warmerdam; through 12/19.

JULIA ARTS FOUNDATION—578 Broadway (718-486-7704). "In and Out," with works by 13 artists from Britain and America, including Apfelbaum, Borrok, Caldicott, Liddell, Patterson, Szold; through 12/5.

KLARFELD PERRY—472 Broome St. (925-0849). Grafitti works by Crash, Daze, Futura 2000, Lady Pink, Lee; through 12/5.

KLEIN—594 Broadway (431-1980). "Ageometry," with works by Davie, Heilmann, Lang, others; through 1/9.

LE CAPELLAINE—252 Lafayette St. (274-9383). Works by Aufiero, Ball, Coyne, Leibowitz, Tomaselli, Westfall, others; through 12/19.

PEARL—420 W. Broadway (966-5506). Works by Delaunay, Lutz, Von Wiegand; through 12/5.

PRETTO—103 Sullivan St. (431-3041). Paintings by Lea, Martinelli, Obering; through 11/28.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; through 1/9/93.

RICCO/MARESCA—105 Hudson St. (219-2756). "Without Parallel," with works by Darger, Edmondson, Finster, Murry, Ramirez, Traylor, Yoakum; through 11/28.

ROSEN—130 Prince St. (941-0203). Tattoo designs by Acconci, Baldessari, Diamond, Faust, Gonzalez, Prince, Weiner; through 11/28.

SHAPOLSKY—99 Spring St. (334-9755). Works by Celis, Hasen, Johnson, Kurtz, Manning, Rojas, others; through 12/5.

SPERONE WESTWATER—142 Greene St. (431-3685). Works by Colson, Kuitca, Wegman; through 11/28.

STEINGLADSTONE—99 Wooster St. (925-7474). "The Naturalist Gathers," curated by Douglas Blau; 11/21–12/19.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Wall Drawings," with works by Eisenman, Munoz, Simmons; through 12/19.

WOOSTER GARDENS—40 Wooster St. (941-6210). Works by Alexander, Brooks, Evans; through 12/23.

Other

NEW YORK DOWNTOWN HOSPITAL—170 William St. (312-5156). "The Art Show," with works by Berthot, Diamond, Hockney, Messer, Plansky, Serrano, Turkle, others; through 12/5.

P.S. 122—150 First Ave. (228-4150). Works on paper, prints, and photographs by Devere, Ferran, Levin, Yoshida; through 12/6.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). "Lo Spirito: New Art from Italy"; through 1/10/93.

WHITE COLUMNS—154 Christopher St. (924-4212). Through 12/6: "Emerging Art from Japan," with works by Fujii, Kimura, Nishimoto, Saitoh; through 12/6.

PHOTOGRAPHY

DOLLY BEN-ELIEZER/REBECCA ZILENZIGER—Photographic collages of plant propagation in Israel/New black-and-white photographs. Through 11/28. Urdang, 23 E. 74th St. (288-7004).

JOHN DIVOLA—Black-and-white photographs of four sites in California, derived from details of high-speed 35mm negatives; through 11/28. Baum, 588 Broadway (219-9854).

SALLY GALL—New black-and-white landscape photographs taken in Bali and Scotland; 11/21–12/24. Saul, 155 Spring St. (226-1220).

ERNST HAAS—Documentary and abstract photographs taken between 1950–1975; through 12/5. Greenberg, 120 Wooster St. (334-0010).

DAVID HEALD—Photographs of Cisturcian abbeys in France; through 12/3. French Embassy, 972 Fifth Ave. (439-1406).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Photographs of Paris and its surroundings from the end of the 19th century through the 1930s, by Atget, Bing, Brassai, Cartier-Bresson, Kertesz, Man Ray, others; through 12/31.

CONNIE IMBODEN/ROBERT FLYNT—Black-and-white photographs of nude figures that use the reflective surfaces of swimming pools and mirrors to create a dream-like state. Through 12/5. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. "From Sea to Shining Sea, A Portrait of America: Photographs by Hiroji Kubota"; through 1/31.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/24/93: "Karsh: American Legends." Through 1/24/93: "Ernst Haas: In Black and White." Through 11/29: "Robert Lyons: Egyptian Time."

ANNIE LEIBOVITZ—Portraits and other works taken over the past year, in color and black and white; through 12/5. Danziger, 415 W. Broadway (226-0056).

FRANK MAJORE—Black-and-white photographs from 1977 to the present; through 12/30. Solomon, 724 Fifth Ave. (757-7777).

FRED MCDARRAGH—Photographs of Greenwich Village and its inhabitants from the late 1950s to the present; through 12/4. Camera Club of New York, 853 Broadway (260-7077).

MILLER—138 Spring St. (226-1220). Photographs depicting interior spaces by Callis, Eggleston, Evans, Frank, Friedlander, Levinthal, Ruff, others; panoramic photographs by Lois Conner taken during recent trips to Hong Kong, Taiwan, China, and Japan; 11/19–12/31.

RAY MORTENSON—Recent large-scale landscape photographs; through 11/29. Borden, 560 Broadway (431-0166).

NICHOLAS NIXON—Photographs of students at the Perkins School for the Blind in Watertown, Massachusetts and portraits of his wife and children from the ongoing series "Family Pictures"; through 12/5. Zabriskie, 724 Fifth Ave. (307-7430).

RICE—325 W. 11th St. (366-6660). "Layers," with works that use montage, projection, sewing, and other methods of layering images, by Coppola, Garik, Luce, McDonough, Rubin; through 1/3.

HERB RITTS—Celebrity portraits; through 12/12. Staley-Wise, 560 Broadway (966-6223).

SANDER—105 Hudson St. (219-2200). Vintage photographs by Faurer, Levinstein, Model; through 12/31.

EVA WATSON SCHUTZE—Platinum prints by this pioneering woman photographer and by other Photo-Secessionists, including Kasebier, Seeley, Stieglitz, White, others; through 12/5. 292, 120 Wooster St. (431-0292).

FREDERICK SOMMER/WEEGEE—Nineteen photographs taken between 1939 and 1945 that depict arid Arizona landscapes/Photographs taken on the streets of New York. Through 11/28. Pace/MacGill, 32 E. 57th St.

(759-7999).

UNITED NATIONS GENERAL PUBLIC ASSEMBLY LOBBY—46th St. and First Ave. (963-6983), daily 9:30–5. "Somalia's Cry," with photographs by Amin, Coutasse, Davies, Loew, Malanca, Marinovich, Steele-Perkins, Vidon, others; through 12/3.

JAMES WELLING—Recent photographs made in the vicinity of Granite, Wyoming on the "gangplank," a natural formation in the Great Plains; through 12/18. Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. "44th Annual Purchase Exhibition"; through 12/6.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. 11/19–3/28/93: "Nancy Crow: Work in Transition." 11/19–3/28/93: "John McQueen: The Language of Containment."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Wed., Thu., Fri. 10 a.m.–5, Sat. and Sun. 1–6, closed Mon. and Tue. $3, $2 students, $1 seniors, free for children under 12. Through 1/10/93: "The School of the South: El Taller Torres-Garcia and Its Legacy." Through 1/10/93: "Recent Paintings by Candida Alvarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 1/3/93: "Meg Webster: Grand Lobby Installation." Through 12/19: "Manet to Picasso: Prints and Drawings from the Brooklyn Museum." Through 1/10: "Max Weber: The Cubist Decade, 1910–1920." Through 1/24: "Frederic Bazille: Prophet of Impressionism."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps." 11/24–4/6/93: "From Background to Foreground: Looking at an 18th-Century Wallpaper." 11/24–4/4/93: "Revolution, Life, and Labor: Soviet Porcelains, 1918–1985."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4:45, Sat. 12–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election." Through 11/20: "To Please Every Taste: 18th-Century Prints from the Henry Francis DuPont Winterthur Museum."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 half-price admission), closed Thu. $10, students and seniors $8 (admission includes special 7-day pass to this museum and the Guggenheim Museum in SoHo). Through 1/3/93: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $6, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater." Through 1/24/93: "Robert Rauschenberg: The Early 1950s."

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 1/10/93: "The Dragon King of the Sea: Japanese Decorative Art of the Meijii Period from the John R. Young Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 11/22: "Magritte." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." Through 1/10/93: "The Century of Tung Ch'i-ch'ang." Through 1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." Through 3/7: "The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance." 11/24–1/10: "Charles Dickens: A Christmas Carol."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. (note: Matisse exhibition is open Wed.) $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." Through 2/16/93: "The Artist and the Book in 20th-Century Italy." Through 1/12/93: "New Photography 8." Through 2/21/93: "Selections from the Collection." 11/20–3/7: "Preview: The Nara Convention Hall International Design Competition."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt." Through 12/27: "Mother Goose in New York: McLoughlin Books and the Art of Woodcut Illustration." Through 1/3: "Victorian Pleasures: 19th-Century American Board and Table Games."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6, closed Sun. and Mon. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." Through 1/9: "Mapping the New World." Through 1/30/93: "400 Years of Native American Portraits."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested admission $2. Through 1/10: "Postcards from Alphaville: Jean-Luc Godard in Contemporary Art, 1963–1992"; "7 Rooms/7 Shows"; "The Bells: Donald Lipski"; "Floating Reflections."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 1/31/93: "Agnes Martin." Through 2/14/93: "Jean-Michel Basquiat." Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 1/1/93: "Glenn Ligon: Good Mirrors are Not Cheap." Through 12/31: "Suzanne McClelland."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/18 at 7: "Contemporary Art, Part I." On view from 11/14. 11/19 at 10 a.m. and 2: "Contemporary Art, Part II." On view from 11/14. 11/24 at 7: "Latin American Paintings, Drawings, and Sculpture." On view from 11/21.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 11/19 at 6: "Contemporary Paintings, Drawings, and Sculpture." On view from 11/14.

DOYLE—175 E. 87th St. (427-2730). 11/18 at 10 a.m.: "Americana." On view from 11/14.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/18 at 10:15 a.m. and 2: "Contemporary Art, Part II." On view from 11/14. 11/19 at 10:15 a.m. and 2: "Modernism." On view from 11/14. 11/23 at 7 and 11/24 at 10:15 a.m. and 2: "Latin American Art." On view from 11/19. 11/23 at 10:15 a.m. and 2: "Pre-Columbian Art." On view from 11/19. 11/24 at 10:15 a.m. and 2: "Tribal Art." On view from 11/20.

SWANN—104 E. 25th St. (254-4710). 11/19 at 10:30 a.m.: "Americana." On view from 11/14.

MUSIC AND DANCE

COMPILED BY JOANNE CHEN

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

Miller Theatre, Broadway and 116th St. (854-7799).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 18

HOUSTON SYMPHONY, Christoph Eschenbach conducting. With pianist Tzimon Barto. Works by Ives, Prokofiev, Dvorak. Avery Fisher Hall at 8. $15–$30.

ROBERT WHITE, tenor. With violinists Paul Festa and Mark Steinberg, violist David Cerutti, cellist Kenneth Slowik, guitarist Sharon Isbin, harpsichordist Albert Fuller, pianist Samuel Sanders. The first concert in a series tracing White's career. Alice Tully Hall at 8. $17.50.

CABARET COMES TO CARNEGIE—"The Rose" composer Amanda McBroom mixes theatrical singing with country folk songs and rock-and-roll. Weill Recital Hall at 8. $20.

CABARET-IN-CONCERT SERIES—Nine-time Grammy Award-winner Janis Siegel, with pianist Fred Hersch. 92nd St. Y's Tisch Center for the Arts at 8. $25.

SPECULUM MUSICAE—With bass-baritone Jan Opalach. Ninetieth-anniversary celebration of Stefan Wolpe's birth. Merkin Concert Hall at 8. $15.

SERGIU LUCA, violinist. With pianist Brian Connelly. Fantasies by Schoenberg, Schubert, Bolcom, and Curtis Curtis-Smith. Miller Theatre at 8. $15.

MIDTOWN JAZZ AT MIDDAY—Vocalist Ronny Whyte and bassist Frank Tate. Saint Peter's Church, 54th St. and Lexington Ave. (935-2200), at 12:30. $4.

Thursday, November 19

NEW YORK PHILHARMONIC, Kurt Sanderling conducting. With pianist Peter Roesel. Rachmaninoff's Piano Concerto No. 3, and Symphony No. 2. Avery Fisher Hall at 8. $10–$50.

ROYAL PHILHARMONIC ORCHESTRA, Vladimir Ashkenazy conducting. With violinist Boris Belkin. Works by Sibelius and Walton. Carnegie Hall at 8. $14–$65.

TOM ANDERSEN, vocalist. Cabaret music. Weill Recital Hall at 8. $15.

NOONDAY CONCERTS—The Talujon Percussion Quartet. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

JOSEPH PEHRSON AND PATRICK HARDISH, composers. Their work will be performed by clarinetist Jerry Vabulas, sopranos Helene Williams and Betty Farber, Pegasus Winds, others. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

SHIRLEY HORN, vocalist-pianist. With bassist Charles Ables and drummer Steve Williams. Selections from her recent album *Here's to Life.* World Financial Center Winter Garden, West St. between Vesey and Liberty St. (945-0505), at 6:30. Free.

BARGEMUSIC—Violinist Theodore Arm, pianist Edward Auer, and cellist Warren Lash. Works by Haydn, Schubert, Smetana. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, November 20

SAINT LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conducting. With soprano Harolyn Blackwell, tenor John Aler, baritone Hakan Hagegard, the Saint Louis Symphony Chorus, the Concert Choir of the Saint Louis Children's Choir. New York premiere of Maxwell Davies's *Worldes Blis,* and Orff's *Carmina Burana.* Carnegie Hall at 8. $15–$55.

NEW YORK PHILHARMONIC—See 11/19.

THE VERMEER QUARTET— Works by Beethoven, Ligeti, Mendelssohn. Weill Recital Hall at 8. $18.

PHILHARMONIA VIRTUOSI, Richard Kapp conducting. Film scores, including works from *The Mission, Psycho,* more. Metropolitan Museum of Art at 8. $15.

10,000 MANIACS—The Paramount at 8. $25.

MAX ROACH, percussionist. With the Uptown String Quartet. An evening of jazz to benefit Chamber Music America. Miller Theatre at 8. $25–$100.

COBB'S MOB—Jazz music on drums, guitar, piano, bass. New School Auditorium, 66 W. 12th St (229-5690), at 6. $10.

MUSICIANS OF MELODIOUS ACCORD, Alice Parker conducting. Works from the group's Biennial Composition Search. Christ & St. Stephen's Church, 120 W. 69th St. (663-1165), at 8. $15.

PETER BROETZMAN, saxophonist. With percussionist Gregg Bendian and bassist William Parker. Roulette, 228 W. Broadway (219-8242), at 9. $7.

CONCERT ROYAL, James Richman conducting. With sopranos Edwige Bourdy and Christine Brandes, and flutist Sandra Miller. Works by Rameau, Blavet, Couperin, Bernier. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8 (discussion at 7). $15.

JUILLIARD SCHOOL CONCERTS—String and piano ensembles. Alice Tully Hall at 8. Free (reserve).

NEW YORK PUBLIC LIBRARY CONCERTS—New York Philharmonic members. Performing Arts Library, Lincoln Center, at 3. Free.

REISA CONDE, singer-guitarist. Centerfold Coffeehouse, Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7–$10.

Saturday, November 21

NEW YORK PHILHARMONIC—See 11/19.

CONTINUUM—A commemoration of Columbus's voyages, with works by Latin American composers living in the United States. Alice Tully Hall at 8. $12.

SAINT LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conducting. With sopranos Ilana Davidson, Linda Hohenfeld and Mary Shearer; mezzo-sopranos Joan Morris and Nancy Maultsby; tenors Walter Plante and John Absalem; baritone Vernon Hartman; rock-singer Andre De Shields; Western Wind the Saint Louis Symphony Chorus; and the Concert Choir of the Saint Louis Children's Choir. Carnegie Hall at 8. $14–$65.

BETTY BAUTISTA, soprano, and **ENRICO SABOREN,** tenor. With pianist Belen Manuel. Works by Manuel, selected Filipino composers, Rossini, Mozart, others. Weill Recital Hall at 2. $20–$25.

MIRABAL FOUNDATION BENEFIT CONCERT—Pianist William Thomas Smiddy, harpist Sylvia Kowalczuk, soprano Pamela Casella, baritone Craig Heath Nim. Weill Recital Hall at 8:30. $25.

YALE MUSIC SPECTRUM, Boris Berman conducting. Works by Brahms and Schumann. Merkin Concert Hall at 8. $12.

GUARNERI STRING QUARTET—Works by Beethoven. Metropolitan Museum of Art at 8. $25.

COFFEE CLUB ORCHESTRA, Rob Fisher conducting. Tenor Jerry Hadley will join the group for this live broadcast of the American Radio Company. Pop songs of the 1920s and 1930s, and Broadway jazz. Symphony Space at 5:45. $20–$25.

BROOKLYN PHILHARMONIC, Maxim Shostakovich conducting. With pianist Miriam Brickman, soprano Barbara Ann Martin, pop-singer Richie Havens, others. A homage to Holocaust victims, with works by Mahler, Michelle Ekizian, Sepan Lucky, others. Cathedral of St. John the Divine, Amsterdam and 112th St. (629-6060), at 8. Free.

I CANTORI DI NEW YORK—The chamber chorus opens its ninth season with works by Brahms, Poulenc, Dallapiccola, Monteverdi, and Samuel Adler. Rutgers Presbyterian Church, 236 W. 73rd St. (718-636-4181), at 8. $15.

NAWANG KHECHOG, Tibetan flutist, and **STEVE GORN,** Indian Bansuri flutist. New York Open Center, 83 Spring St. (219-2527), at 8. $10.

EVELYN SIMON & FRIENDS, chamber ensemble. Works by Mozart, Schubert. St. John's in the Village Church, 11th St. and Waverly Pl. (463-3104), at 8. $8.

THE NY-BUENOS AIRES CONNECTION, Argentinian tango band. New-York Historical Society, 170 Central Park West (873-3400), at 7:30. $7.

LUC HOUTKAMP, saxophonist. "The Songlines." Roulette, 228 W. Broadway (219-8242), at 9. $7.

WILLIAM SCHIMMEL, accordionist. Schimmel and writer George W.S. Trow collaborate to perform "Small Hotels." Anahid Sofian Studio, 29 W. 15th St. (876-0827), at 8:30. $20.

WEST INDIAN CARNIVAL—Music from Trinidad with the Mighty Chalkdust, the Merrytones Steel Orchestra, and soloist Len "Boogsie" Sharpe. Brooklyn College's Whitman Hall, junction of Nostrand and Flatbush Ave. (718-951-4500), at 8. $12.

Sunday, November 22

NEW YORK PHILHARMONIC ENSEMBLES—Fifty or so members of the orchestra perform with selected guest artists. Works by Poulenc, Dvorak, Brahms. Merkin Concert Hall at 3. $12.

GARY LAKES, tenor. Works by Handel, Duparc, Beethoven, Schubert. Alice Tully Hall at 3. $20.

KUN WOO PAIK, pianist. A Korea Music Foundation benefit, with works by Shostakovich, Rachmaninoff, Busoni. Alice Tully Hall at 8. $15–$50.

RIDGEWOOD SYMPHONY ORCHESTRA, Dennis Shrock and Bev Henson conducting. Works by Haydn and Mozart. Carnegie Hall at 8 (prelude at 7:30). $19–$35.

RICHARD TUCKER MUSIC FOUNDATION—A benefit with Francisco Araiza, Lando Bartolini, Grace Bumbry, Ghena Dimitrova, Juan Pons, Thomas Hampson, Paul Plishka. Avery Fisher Hall at 6. $100–$250.

BAHAI WORLD CONGRESS CONCERT—Featuring soprano Benita Valente, mezzo-soprano Tatiana Troyanos, bass-baritone Norman Bailey, pianists Byron Janis and Eugene Istomin, and the Cleveland Quartet. Carnegie Hall at 2:30. $12–$45.

FRINNA AWERBUCH INTERNATIONAL PIANO COMPETITION WINNERS—Weill Recital Hall at 2. $12.

PAULINE OOSTENRIJK, oboist. With pianist Louise Geusebroek. Works by Donizetti, Saint-Saens, Stockhausen, Nielsen, Marc Apfelstadt, and Antonio Pasculli. Weill Recital Hall at 8:30. $14.

JULIO SABALA—The Paramount at 8. $35–$45.

SEOUL SYMPHONY ORCHESTRA—With Seoul National University music alumni. Selected arias from Mozart's *The Magic Flute, Don Giovanni,* and *The Marriage of Figaro.* Merkin Concert Hall at 8. $20.

WEST INDIAN CARNIVAL—See 11/21. Tonight at Symphony Space at 7. $15.

JEAN-YVES THIBAUDET, pianist. Works by Ravel. 92nd St. Y's Tisch Center for the Arts at 3. $10.

JAMES NYORAKU SCHLEFER, shakuhachi player, and **PATRICIA SPENCER,** flutist. CAMI Hall, 165 W. 57th St. (289-7739), at 6:30. $8.

MERIDIAN ARTS ENSEMBLE BRASS QUINTET—Works by Schein, Halle, others. The Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:45. $12.

THOMAS BOGDAN, tenor. World premiere of Richard Pearson's "Far Off," and works by John Corigliano, Meredith Monk, Donald Ashwander, Tom Cipullo. Greenwich House Music School, 42 Barrow St. (242-4770), at 5:30. $12.

WILLIAM SCHIMMEL—See 11/21. Tonight at 7:30.

VIRTUOSI QUINTET—With pianists Linda Mark and Andrew Thomas. World premiere of Andrew Thomas's "O Lamm Gottes, Unschuldig," and works by Bach, Beethoven, Mozart. Christ & St. Stephen's Episcopal Church, 120 W. 69th St (221-7300), at 8. $10.

THE RIVERSIDE CHOIR—With baritone Andre and soprano Diana Solomon-Glover, organist Timothy Smith. Works by Vaughan Williams, Durufle. The Riverside Church, 490 Riverside Dr., at 3. (Carillonneur Joseph Clair Davis performs at 2:30.) $10.

MUSIC FROM CHINA—Classical, traditional, and folk music on Chinese instruments. Donnell Library Center, 20 W. 53rd St. (621-0619), at 2:30. Free (first-come, first-served ticketing at 1:30).

GREGG SMITH SINGERS—With Dave Brubeck and the Quartet. St. Peter's Church, Lexington Ave. at 54th St. (874-2990), at 8. $15.

ILAN RECHTMAN, pianist, **MARCOS GRANADOS,** flutist, and **LAWRENCE ZOERNIG,** cellist. Trios by Webber, Haydn. Hotel Wales, 1295 Madison Ave., at 6. Free.

BARGEMUSIC—See 11/19. Today at 4. $18.

Monday, November 23

ROYAL PHILHARMONIC ORCHESTRA, Vladimir Ashkenazy conducting. Works by Bax, Barber, Shostakovich. Carnegie Hall at 8. $14–$65.

CHELSEA CHAMBER ENSEMBLE—"From, For, and About New York." Weill Recital Hall at 8. $15–$25.

ANNETTE EVANS, soprano. With keyboardists Alex Mack, James Perry, Carlton Pope. Gospel and popular music. Merkin Concert Hall at 8. $15–$20.

MANNES ORCHESTRA, Michael Charry conducting. Premiere of David Loeb's *Fantasia on East Asian Modes;* plus works by Haydn, Schuman, Debussy. Alice Tully Hall at 8. Free (reserve tickets by calling 496-8524).

HORIZON CONCERTS—A benefit featuring Metropolitan Opera stars Mignon Dunn, Thomas Hampson, Frank Lopardo, Paul Plishka. Steinway Hall, 109 W. 57th St. (563-6885), at 6:45. (Reception at 6.) $150.

Tuesday, November 24

NEW YORK CONCERT SINGERS—With pianist Malcolm Bilson. Works by Durufle, Messiaen, Bolcom, Mozart, others. Merkin Concert Hall at 8. $15.

OSCAR GACITUA, Chilean pianist. Works by Beethoven, Brahms, others. Weill Recital Hall at 8. $8–$15.

HOMAGE TO ROBERT CASADESUS—Featuring pianists Grant Johannesen, Jean-Yves Thibaudet, Arianna Goldina and Remy Loumbrozo; violinist Henry Gronnier; and the Colorado Quartet. Florence Gould Hall, 55 E. 59th St. (307-7171), at 8. $15.

JUILLIARD SCHOOL CONCERTS—The Wind Ensemble performs works by Rossini, Amilcare Ponchielli, David Stock, others. Alice Tully Hall at 8. Free (reserve).

NATIONAL MUSIC THEATER NETWORK—Broadway singers perform a collection of new theater music. Donnell Library Center, 20 W. 53rd St. (621-0619), at 6. Free (first-come, first-served ticketing at 5).

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. Note: No supertitles. 11/18 at 8: Donizetti's *L'Elisir d'Amore,* Muller conducting; soloists include Swenson, Olsen, Frontali, Dara, Murphy. 11/19 at 8: Donizetti's *Lucia di Lammermoor* (premiere), Panni conducting; Anderson, Leech, Pons, Plishka, Christin, Groves, Murray. 11/20 at 7:30: Rossini's *Semiramide;* Marin conducting; Weidinger, Scalchi, Lopardo, Tumanyan, Wells, Cho, Forest, Yannissis. 11/21 at 1:30: Puccini's *Tosca,* Badea conducting; Dimitrova, Bartolini, Milnes, Loup, Held, Anthony, Short, Vernon, Finckel. 11/21 at 8: Donizetti's *L'Elisir d'Amore;* same as 11/18, except Battle for Swenson and Araiza for Olsen. 11/23 at 8: Puccini's *La Boheme* (first performance), Fiore conducting; Benackova, Gustafson, Lima, Croft, Oswald, Cheek, Capecchi, Hanriot, Marcus, Asch. 11/24 at 8: Donizetti's *Lucia di Lammermoor;* same as 11/19.

Amato Opera

AMATO THEATRE—319 Bowery (228-8200). Through 5/16/92. Tickets: $16. 11/21 at 7:30, 11/22 at 2:30: Gounod's *Faust,* Anthony Amato conducting.

Other

LI BAO-CHUN AND HIS PEKING OPERA TROUPE—Taipei Theater, McGraw-Hill Building, 1221 Sixth Ave. (373-1850). 11/19–11/21 at 7:30; 11/22 at 2: *The Monkey King Raids the Heavens.* $8.

VILLAGE LIGHT OPERA GROUP—Fashion Institute of Technology's Haft Auditorium, 227 W. 27th St. (279-4200). 11/19–11/21 at 8, 11/22 at 2: Gilbert and Sullivan's *The Gondoliers.* $10–$20.

BROOKLYN LYRIC OPERA—Hirsch Hall, Temple Ansche Chesed, 100 St. and West End Ave. (718-837-1176). 11/21 at 8, 11/22 at 3: Mozart's *The Magic Flute,* Per Brevig conducting. $15.

99% ARTFREE—Don't Tell Mama, 343 W. 46th St. (595-7400). 11/23 at 7: Bill Dyszel's satire about opera and pop culture. $10 cover, two-drink minimum.

JOHN BROWNLEE OPERA THEATER—Manhattan School of Music, 120 Claremont Ave. (749-2802). 11/20 at 8: With the MSM Philharmonia. Scenes from Verdi's *Falstaff,* Humperdinck's *Hansel and Gretel,* others. Free.

THE THUNDERBIRD AMERICAN INDIAN DANCERS AND I GIULLARI DI PIAZZA—Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (924-0077). 11/21 at 8 and 11/22 at 2: Native American and Italian cultures fuse in the original folk opera *1492/1992: Earth, Sun and Moon.* $15.

OPERA AT NOON—St. Paul's Chapel, Broadway and Fulton St. (602-0747). 11/23 at noon: Verdi's *La Traviata.* $2.

BROOKLYN ACADEMY OF MUSIC—Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100). 11/19–11/23 at 7: Glass and Wilson's *Einstein on the Beach.* $15–$50.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21/93. Tickets: $9–$60. 11/18 at 8: *Divertimento No. 15, The Steadfast Tin Soldier, Andantino, Mercury.* 11/19 at 8: *Concerto Barocco, Ancient Airs and Dances, Cortege Hongrois.* 11/20 at 8: *Donizetti Variations, Moves, Tchaikovsky Piano Concerto No. 2.* 11/21 at 2: *Divertimento No. 15, Moves, Symphony in Three Movements.* 11/21 at 8: *Donizetti Variations, Ancient Airs and Dances, Mercury.* 11/22 at 1: *Concerto Barocco, Moves, Tchaikovsky Piano Cocnerto No. 2.* 11/22 at 7: *Donizetti Variations, The Steadfast Tin Soldier, Andantino, Cortege Hongrois.*

American Ballroom Theater

THE JOYCE THEATER—Through 11/29. Tickets: $28. 11/18–11/20, 11/24 at 8; 11/21 at 2 and 8; 11/22 at 2 and 7:30: Waltzes, jitterbugs, and sambas.

Other

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 11/24 at 8: Sungsoo Ahn, Lisa Bleyer, Bobby Bowman, Torrin T. Cummings, Stanley Love, Andrea Mills, Michelle Ellsworth Spencer in *Fresh Tracks.* $12.

DANSPACE PROJECT—St. Mark's Church, Second Ave. and 10th St. (674-8194). 11/19–11/22 at 8:30: Lisa Race in *Short Distances* and Brenda Daniels in *Fits and Starts.* $10.

DIA CENTER FOR THE ARTS—155 Mercer St. 11/19–11/20 at 8:30: Marika Blossfeldt, Judy Dworin, Sally Hess, Valerie Striar (431-9232). $10. 11/24 at 8: Danse Mirage Productions presents *Spriritual Transformations* (226-5767). $20.

AMERICAN TAP DANCE ORCHESTRA—Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284). 11/20–11/21 at 8: Linda Bufalino and special guest Harriet Browne perform in *Tap Divas 1992.* $12.

PERSPECTIVES 1992—Merce Cunningham Studio, 55 Bethune St. (260-8714). 11/21 at 8:30, 11/22 at 8: Swiss choreographers Susanne Braun and Ursula Scherrer; American choreographer David Storey. $10.

TIM MARTIN—Hudson Guild Theater, 441 W. 26th St. (718-782-3123). 11/20–11/21 at 8: *Trio.* $8.

MARIJEANNE LIEDERBACH AND MAXINE MOERMAN—Mulberry St. Theatre, 70 Mulberry St. (349-0126). 11/19–11/22 at 8: *Her Left Eye, Head Game,* others.

NEO LABOS—Ohio Theater, 66 Wooster St (924-0077). 11/18–11/20 at 8; 11/21 at 3 and 8: Premiere of *Still Life* and *Angel Ash,* and other works. $12.

NEAR EASTERN MUSIC AND DANCE—The Triplex, 199 Chambers St. (346-8510). 11/21 at 8: Simon Shaheen's Near Eastern Orchestra; the Al-Watan Folk Dance Ensemble; the Near Eastern Dance Company. $15–$20.

BALLET HISPANICO—World Financial Center Winter Garden, West St. between Vesey and Liberty St. (945-0505). 11/18 at 12:15: A preview of the upcoming Joyce Theater performance, fusing ballet, modern-American and traditional-Spanish dance. Free.

CHRISTINE KUHNKE AND JUDITH LANDON—St. George's Episcopal Church, 209 E. 16th St. (460-0940). 11/24 at 8: *The Divine Mother.* $10.

DANZA AZTECA DE ANAHUAC—The Triplex, 199 Chambers St. (346-8510). 11/20 at 8 ($12), 11/21 at 1 ($7): Ceremonial songs and dances of the Aztec nation.

MOVEMENT RESEARCH—Judson Memorial Church, 55 Washington Sq. South (477-6854). 11/23 at 8: Sanghi Wagner and Hank Smith. Free (reserve).

GOWANUS ARTS EXCHANGE—295 Douglass St., Brooklyn (718-596-5250). 11/20–11/21 at 8: *Outback #61* with Christopher Beck, Rachel Thorne Germond, Linda Nutter, Li Chiao Ping, Eugenia Rho, Despina Stamos, Pam Tanowitz. $9.

THALIA SPANISH THEATRE—41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). 11/20 at 8: Andrea Del Conte and the American Spanish Dance Theatre perform flamenco and classic Spanish dance. $13.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 11/19–11/22 at 7:30: Sekou Sundiata and Craig S. Harris in *The Circle Unbroken Is a Hard Bop.* $8.

LA MAMA—74A E. 4th St. (475-7710). 11/19–11/21 at 10: Danny Mydlack in *A Danny Sampler.*

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International (938-9100). Casual. Contemporary American. Spcls: filet of baby red snapper in crispy potato scales, harvest pot au feu, farm venison with seckel pear, grilled filet of Black Angus with souffle potatoes. Res. nec. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–2:30. D Tue.–Thu. 6–10, Fri.– Sat. to 11. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

CINECITTA—105 Hudson St. (941-5900). Casual. Italian. Spcls: antipasto, fresh fish, fresh pasta. Res. sug. L and D Mon.–Sat. 11:45 a.m.–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef, veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets daily for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I)** **AE.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Private parties for 10–100. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herb-roasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat.

6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. *American/seafood. Spcls: steamed 1-lb. lobster,* Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100–200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. *Spcls: corned beef sandwiches*, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled New York shell steak with caramelized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, lasagna of grilled chicken, sundried tomato and spinach. L Mon.– Fri. 11:30 a.m.–4. Br Sat.– Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3:30. D Tue.–Sat. 5–11:30, Sun. to 10:30. Bar menu 3–midnight. Closed Mon. **(M)** **AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: black bean soup, black pepper steak, rack of spring lamb. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

LA BOHEME—24 Minetta Lane, Sixth Ave., bet. W. 3rd and Bleecker Sts. (473-6447). Casual. Country French Provencal. Spcls: steak frites, gigot d'agneau, salmon grille with arugula sauce. Res. sug. Br Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(E)** **AE, DC, MC, TM, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. *French bistro. Spcls: steak* frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LUXE—24 E. 21st St. (674-7900). Casual. Contemporary American. Spcls: sauteed salmon with tomato bouillon and honshimeji mushrooms, crisp basil red snapper with whipped potato and parsley root, roast loin of lamb with a buckwheat polenta and banyula vinegar sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private parties for 40–50. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MARIO'S—7 E. 30th St. (532-7787). Casual. Italian. Spcls: broiled veal chop, grilled or poached salmon, homemade lasagna. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–3. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11, Sun. 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res.

sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight, Sun. 3–10. Ent. Mon.–Sat. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

FRANCISCO'S CENTRO VASCO—161 W. 23rd St. (741-1408). Casual. Spanish. Spcls: 1¼–10 lb lobsters, zarzuela in green or red sauce, seafood or Valenciana paella. Res. nec. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 4–midnight, Sat.–Sun. 1–1 a.m. Guitarist nightly. **(I–M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TIZIANO—165 Eighth Ave., bet. 18th–19th Sts. (989-2330). Casual. Northern Italian. Spcls: woodburning oven pizza, fresh fettuccine frutti di mare, galleti orbino. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m., Sun. 3–midnight. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight, Sun. 5:30–10. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, broiled langoustine and lobster. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American steakhouse. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO PRESENTS THE DOLL HOUSE—307 East 54th St. (750-1500). Jacket required. American-Italian. Spcls: beer batter shrimp with chutney, rack of lamb Dijonnaise, 1-lb lobster tails. Res. sug. D Mon.–Fri. 6–2 a.m., Sat. from 8. Private parties for 150. Dancing. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties 15–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., bet. 53rd–54th St. (759-7086). Casual. French. Spcls: endive salad with Roquefort cheese, country toast with goat cheese and duck breast, grilled Norwegian salmon with mustard sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St., in the Loews New York Hotel (753-1515). Casual. American. Spcls: pan-roasted baby chicken with garlic mashed potatoes, smoked and grilled filet mignon with wild mushrooms, rosemary shrimp pizza with black olives and mozzarella. Res. nec. B daily 7 a.m.–11:30. L daily 11:30 a.m.–4. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PIETRO'S—232 E. 43rd St. (682-9760). Casual. American-Italian steakhouse. Spcls: chopped salad, steak for 2, shell macaroni with brown veal marrow. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

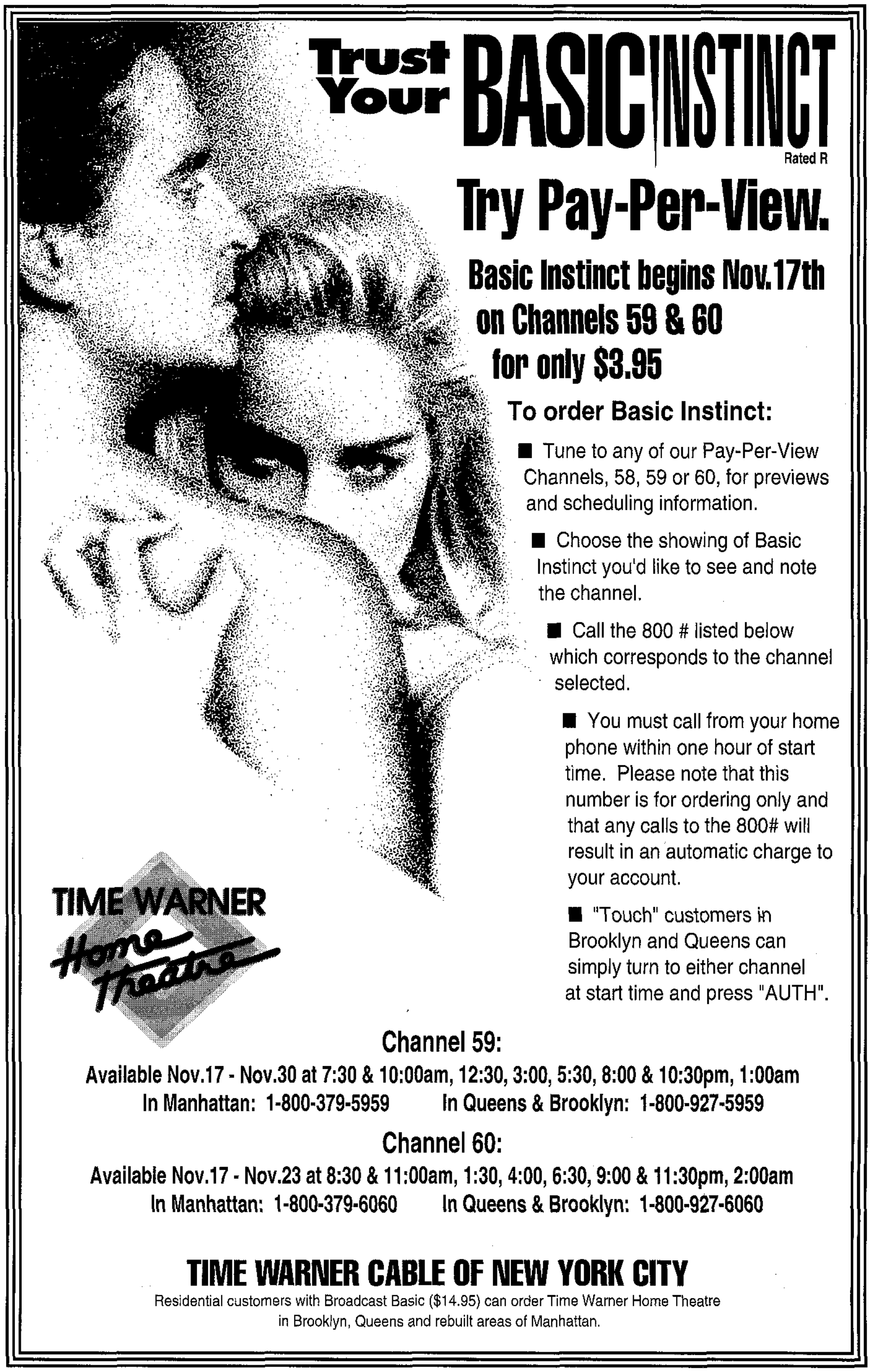
PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**


Trust Your BASIC INSTINCT
Rated R

Try Pay-Per-View.

Basic Instinct begins Nov.17th
on Channels 59 & 60
for only $3.95

To order Basic Instinct:

- Tune to any of our Pay-Per-View Channels, 58, 59 or 60, for previews and scheduling information.
- Choose the showing of Basic Instinct you'd like to see and note the channel.
- Call the 800 # listed below which corresponds to the channel selected.
- You must call from your home phone within one hour of start time. Please note that this number is for ordering only and that any calls to the 800# will result in an automatic charge to your account.
- "Touch" customers in Brooklyn and Queens can simply turn to either channel at start time and press "AUTH".

TIME WARNER Home Theatre

Channel 59:
Available Nov.17 - Nov.30 at 7:30 & 10:00am, 12:30, 3:00, 5:30, 8:00 & 10:30pm, 1:00am
In Manhattan: 1-800-379-5959 In Queens & Brooklyn: 1-800-927-5959

Channel 60:
Available Nov.17 - Nov.23 at 8:30 & 11:00am, 1:30, 4:00, 6:30, 9:00 & 11:30pm, 2:00am
In Manhattan: 1-800-379-6060 In Queens & Brooklyn: 1-800-927-6060

TIME WARNER CABLE OF NEW YORK CITY
Residential customers with Broadcast Basic ($14.95) can order Time Warner Home Theatre in Brooklyn, Queens and rebuilt areas of Manhattan.

NEW AMSTERDAM
NEW YORK AMBER BEER
TOO GOOD
TO COME
FROM
ANYWHERE ELSE.

zutto
It's Japanese
[redacted]
BAR • RESTAURANT 77 HUDSON ST. N.Y.C. TRIBECA.
RESERVATIONS CALL 233-3287

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

APPLE
RESTAURANT & BAR
17 WAVERLY PLACE, NY
(212) 473-8888
VEGETARIAN AND INTERNATIONAL CUISINE

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon with tomatillo salsa, pickled vegetables, and salmon roe; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 6–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—*160 Central Park South, in the* Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PASTA LOVERS—158 W. 58th St. (582-1355). Casual. Italian. Spcls: linguini frutti di mare, fettuccine primavera, gitti arabiata. Res. sug. L and D daily noon–11. Private parties for 15–20. **(I–M)** **AE, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. *Classic/contemporary regional* Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–noon. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–5:30. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Casual. Northern Italian. Spcls: salmon in a cream sauce with raisins; fettuccine Adriatica with shrimp, tomato and basil; veal chop with sundried tomatoes and mushrooms. Res. sug. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave., at 61st St., in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.–Sat. noon–11.

Enclosed sidewalk cafe. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

KULU—1770 Second Ave., bet. 92nd–93rd St. (996-4550). Dress opt. Modern American. Spcls: lobster lasagna with pesto ricotta and wild mushroom, grilled steak with frites allumettes and tomato chutney, magret duck breast with pickled cucumbers and blackberry dressing. Res. sug. D daily 5:30–11. Private parties for 200. **(M)** **AE, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

MUMBLES—1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. 11 a.m.–4. Also **603 Second Ave., at 33rd St.** (889-0750). **(I)** **AE, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: ginger marinated grilled tiger shrimp over couscous and arugula, Maine lobster with julienne of leeks and carrots in filo pastry, filet mignon dusted in pistachio nuts with a merlot wine sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Buffet Br Sat.–Sun. 11/30 a.m.–3. D daily 6–10:30. Dancing every Fri.–Sat. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **(M)** **AE, CB, DC, MC, V.**

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American. Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BTI WEST—250 W. 86th St. (875-0460). Casual. Burmese-Thai-Indonesian. Spcls: Indonesian rijstaffel feast, BTI red curry duck, Burmese ginger and tealeaf salads. Res. sug. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Private parties for 50. Also **BTI East, 1712 Second Ave., bet. 88th–89th Sts.** (427-1488). **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

JOSEPHINA—1900 Broadway, bet. 63rd–64th Sts. (799-1000). Casual. International. Spcls: grilled ginger glazed calamari, pan-seared sesame coated yellowfin tuna with miso-wasabi sauce, horseradish crusted Norwegian salmon. Res. sug. L Tue.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–f3. D Tue.–Fri. 5:30–midnight, Sat.–Mon. 5–midnight. Private parties for 100–150. **(M)** **AE, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS AND FAIRS—Sanford Smith's **Modernism: A Century of Style & Design** is 11/19–22. At the Park Ave. Armory. Park Ave. and 67th St. $10 (777-5218). . . .Heart*Share* presents **A Tree Trimmed in Brooklyn Festival** on 11/24–12/3. At One Metrotech Pl., Jay St. and Myrtle Ave. Free (718-330-0739).

EXHIBITS—Camera Club presents *Fred McDarrah: Greenwich Village* through 12/4. Free (260-7077). . . .**The Whitney Museum at Philip Morris** presents *Glenn Ligon: Good Mirrors Are Not Cheap,* perspectives of African American identity, through 11/28. Call for details; free (570-3633).

PERFORMANCES—The World Financial Center hosts Ballet Hispanico on 11/18 at 12:15. At the WFC Winter Garden. Free (945-0505). . . .**New York Shakespeare Festival** presents **Public Fringe** with *Zel Rebels! The Story of a Woman in a One Man Show* on 11/19–20 at 10:30 and **No Shame** with The Poster Boys on 11/21 and 11/28 at 10:30. Call for details. (598-7150). . . .**The Old Merchant's House** presents the string quartet, Halcyon, on 11/19 at 6. $10 (777-1089). . . .**The Pyramid Club** presents *Turn Out* with Stephanie Skura, Tiye Giraud, Lisa Kron, Christian Schlesinger, and Nancy Fried on 11/19 at 8:15. $7 (979-6394). . . .Sandra Bernhard's *Giving 'till it Hurts* will be at the **Paramount** on 11/21 at 8. $35 (307-7171). . . .**WOW Cafe** presents *Co-dependent Lesbian Space Alien Seeks Same* and *The Jewish Nun* through 11/28. $6–$8 (460-8067). . . .**Interfaith Committee of Remembrance** pays homage to victims of the Holocaust with the Third Annual Concert of Remembrance on 11/21 at 8. At the Cathedral of St. John the Divine. Free (629-6060). . . .**La Mama Etc.** presents Rhodessa Jones and Idris Ackamoor's *Big Butt Girls, Hard Headed Women* and Euripides's *Hippolytos,* through 11/22. $12 (475-7710).

BENEFITS—New York Junior League's Golden Tree Holiday Boutique is 11/17–19. $10–$15 (288-6220, ext 236). . . .**Share Our Strength** hosts a benefit dinner on 11/18 at 6:30. At the Westbury Hotel. $250 (202-393-2925). . . .**The Alzheimer's Association** hosts a benefit cocktail party on 11/19 at 7. At Laura Belle. $60–$70 (983-0700). . . .**Goddard Riverside's Programs for the Homeless** presents New York Book Fair on 11/21–22, 10 a.m.–6. $2 (873-6600). . . .**The Friends of Harlem Hospital Center's** Gala Dinner is 11/21. $150 (939-1320).

LECTURES AND DISCUSSIONS—Learning Alliance presents *Outing & Other Controversies,* a lecture by Richard Mohr, on 11/18, 7–9. $7–$15 (226-7171). . . .**The Whitney Museum** presents *Paint to the Beat: Bebop to Hip-Hop*, a gallery talk by Fred Braithwaite (a.k.a. Fab 5 Freddy) on 11/19 at 6:30. Free (570-3652). . . .**The 92nd Street Y's Reel Pieces Lecture Series** presents a screening of *The Good Mother* followed by an interview with Liam Neeson on 11/19 at 7:45. $16 (996-1100). . . .**The New York Historical Society** presents *Writing History: Works and Process,* a six part lecture series. This week Donald L. Fixico discusses history from the Native American perspective on 11/19 at 6:30. $7 (873-3400, ext. 246). . . .**The Center for Lesbian and Gay Studies at the City University of New York** presents *I Lift Up My Eyes to the Hill: The Life of Mabel Hampton as Told to a White Woman,* a lecture by Joan Nestle, on 11/20 at 7. Free (642-2924). . . .**New York Open Center** presents three lectures by Scott M. Peck, MD on 11/21 at noon to 9. $50 (219-2527). . . .**The Museum of the City of New York** presents *Trash or Treasure: An Archaeologist Looks at 18th and 19th Century Garbage*, a lecture by Joan Geismar, on 11/22 at 2. $5 (534-1672).

READINGS—The Nuyorican Poets Cafe presents Jean Lamarre's *A Woman is a Drum* on 11/18–21; The Green Card Poets on 11/18; *Through the Fire,* featuring Jeff Armstead, Craig Hickman, and Thomas Grimes on 11/21. Slams are 11/18, 11/20. Call for details (505-8183). . . .**La Mama La Galleria** presents *New Works* by Mary Tierney on 11/21 at 8 and *The Aunt Betty Stories* by Sheila Catherine Jackson on 11/22 at 8. Contributions accepted (505-2476). . . .**The Poetry Project** presents readings by Pat Nolan and Andrei Codrescu on 11/18 at 8; a book party and reading for the *Penguin Book of Rock & Roll Writing* on 11/20 at 10:30 and readings by Ann Seagrave, Oscar McLennan, and Elmer Lang on 11/23 at 10:30. At St. Mark's Church. $5 (674-0910). . . .**Brentano's Bookstore** presents readings by Patrick Suraci, Ph.D. on 11/18 at 7 and Ralph Wiley on 11/24 at 7. Free (826-2450). . . .**The Poetry Society of America** and *Chelsea* Magazine present a tribute to Laura (Riding) Jackson on 11/23 at 7. $8 (254-9628). . . .**St. Agnes Poetry Unit** presents a reading by Rosalie Calabrese on 11/23 at 6:45. $2 (362-7687). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents a reading, discussion, and slide show by Jules Feiffer and Art Spiegelman titled, *The Visual Novel*, on 11/23 at 8. Call for info. (996-1100). . . .**Limbo Cafe** presents a reading by Susan Minot on 11/24 at 7. Free (477-5271).

TOURS

ELLIS ISLAND—11/22 at 9:30 a.m.: A tour through historical Manhattan with Joyce Gold. Meet at the flagpole nr. State and Water Sts. Reserve; $18. (242-5762).

WALDORF TOWERS TO TRUMP TOWER—Every Sunday at 2 through December: Join Alfred Pommer in an architectural walk from the past to the present. Meet at 550 Lexington Ave. $10 (979-2388).

MANHATTAN MURDERMOBILE—11/22, 29 at 3: See Manhattan's most grisly murder sites. A three-hour minibus tour with stories of jilted lovers, scandals, and suicides. $20; reserve (388-2286).

DISCOVERY ART TOURS—11/21, 28, 12/5, 12, 19 at noon: **SoHo Vision.** Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Andre Zarre Gallery, 154 Wooster St. $20 adults; $12 students and seniors; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Thurs. and Fri. from 11 a.m. to 1. $20 includes tram fare (861-1876).

CITYWALKS—Tours with John Wilson. Weekday walks through December: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

BIG ONION WALKING TOURS—11/21 at 1, **Multi-Ethnic Eating Tour.** . . .11/21 at 1, **Historic Catholic New York.** . . .11/22 at 1:30, **Jewish East Side.** $9 adults, $7 students and seniors; reserve (439-1090).

GREEN-WOOD CEMETERY TOURS—Historian John J. Cashman leads "Famous American Grave Sites." 11/22 at 1, meet inside the main entrance at Fifth Ave. and 25th St., Brooklyn. $5 (718-469-5277).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/22 at noon, **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .11/22 at 2, **Murder & Mayhem.** Discover the haunts and exploits of the Bowery Boys, the Plug Uglies, and other 19th Century gangs. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 11/22 from 10:30 a.m. to 5, **The 150th Anniversary of the Philharmonic: The Later Years.** $30. . . .11/22 from 9:15 a.m. to 12:15, **Ellis Island.** $20.

URBAN EXPLORATIONS—11/21 from 1 to 4, **SoHo and the Cast Iron District.** . . .11/22 from 1 to 4, **Lower East Side.** $12; reserve(718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 11/21, 28 at 6: **Ghosts After Sunset.** Meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .11/21, 28 at 6: **Ye Olde Tavern Tour.** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .11/28 at 2: **Beverly Hills East.** Meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .11/21, 28 at 2: **All in the Family.** Meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .11/21, 28 at 2: **The Lively and Mysterious East.** Meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .11/22, 29 at 2: **Historic Greenwich Village.** Meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .11/29 at 2: **Hollywood on the Hudson.** Meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .11/22, 29 at 2: **Across the Brooklyn Bridge.** Wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank. . . .11/21, 22 at 2: **Lesbian and Gay Heritage Walking Tour.** Meet at the Washington Sq. Arch for an educational stroll through 300 years of New York's rich gay and lesbian history.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

CENTRAL PARK—"Walks and Talks." 11/22 at 2, **A Park Designed for the People.** Meet the Rangers at 60th St. and Fifth Ave. to see why the south end of Central Park is called the Children's District.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks every weekend, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 11/21: Wildwood Park, Long Island. 10/22: Bronx River Park, Bronx.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 11/22 at 1 vs. Philadelphia. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/29 at 1 vs. Kansas City.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 11/23 at 7:35 vs. Pittsburgh. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 11/28 at 7:35 vs. Philadelphia. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 11/18 at 7:35 vs. Buffalo. 11/20 at 7:35 vs. Pittsburgh.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$50. 11/21 at 8:30 vs. Orlando. 11/24 at 7:30 vs. Washington. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$100. 11/21 at 7:30 vs. Philadelphia. 11/22 at 7 vs. Golden State.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

ROCK-AND-ROLL MATINEE—For ages 1–8. 11/22 at 3: Sing along and dance with **Over the Moon**'s original songs, composed especially for small children. The Knitting Factory, 47 E. Houston St. (219-3055). $5.

NEW YORK YOUTH THEATER—For ages 3–11. 11/20 at 4, 11/21 at 1 and 4: *I'm Like Me* features poetry for children, performed by children. 422 W. 57th St. (315-1737). $5.

HOLIDAY AND BOOK FESTIVAL—For all ages. 11/22 from 10 a.m.–6: Browse through over 1,500 new books, munch on homemade goodies, and enjoy nonstop entertainment with Silly Billy, Chuckles the Clown, Princess Priscilla, Over the Moon, and Magic by David. Sponsored by the Rodeph Sholom School. 7 W. 83rd St. (750-3270). Free adm.; $1, each show.

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conducting. **Lolli-pops.** For ages 3–5. 11/21 at 10:30 and 11:45, 11/22 at 12:30 and 1:45: Ever wonder what a conductor does? The Maestro, Bow the Panda, Toot the Bird, Buzz the Bee, and Bang the Lion tell all. Florence Gould Hall, 55 E. 59th St. (704-2100). $30, reserve.

TREE-LIGHTING WITH COOKIE MONSTER—For all ages. 11/23 at 11: Meet the Sesame Street star and learn origami as the 15-foot Christmas tree—decorated with over 2,000 origami fish, birds, dinosaurs, and more—ushers in the holiday season. American Museum of Natural History, Central Park West at 79th St. (769-5800). Free with museum adm. ($2.50; adults $5).

IVAN ULZ—For ages 2–5. 11/21 at 11: The hit composer-singer (he wrote 1964's *Letters to the Beatles)* presents a show with bass guitarist Mark West to benefit Washington Square Preschool. Washington Square United Methodist Church, 135 W. 4th St. (777-1620). $4.

THEATREWORKS/USA—**Babes in Toyland.** 11/21–11/22 at 12:30: For ages 5 and up. See special effects and Jack and Jill's wedding in this updated holiday musical. Promenade Theatre, Broadway and 76th St. (677-5959). $16.

HENRY STREET SETTLEMENT—**I Like My Feet 'Cause I Dance.** For ages 10–18. Sun. at 2: An interactive song- dance-and-drama performance that explores racial issues from a teen's perspective. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4.

WEST END GATE—For ages 3–9. Sat. at 1: Kids get to participate in the madcap humor and magic of clown **Silly Billy.** Broadway, bet. 113th and 114th Sts. (662-8830). $7.

CHILDREN'S MAGIC MATINEE—**Brian McGovern and Imam.** For ages 4–10. Sat at 2: An hour of magic with audience participation. Mostly Magic, 55 Carmine St. (924-1472). $10, reserve.

PUPPET PLAYHOUSE—For ages 2–7. Sat. and Sun. at 10:30 a.m. and noon: **The Catskill Puppet Co.** presents *Brother Sun, Sister Rain.* The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—**Stories.** 11/18 at 4: For ages 5–10. Meet illustrator David Soman, who'll not only read, but draw pictures for the audience's own story, too. George Bruce Branch, 518 W. 125th St. (662-9727). 11/18 at 4: For toddlers. With Getchie Argetsinger. Jefferson Market Branch, 425 Sixth Ave. (243-4334). 11/19 at 4: For ages 4–8. With Getchie Argetsinger. 67th Street Branch, 328 E. 67th St. (734-1717). . . **Shows.** 11/19 at 3:30: For ages 3–8. Mark McKillip of the Puppet Art Troupe performs *The Boy Who Cried Wolf,* and other stories. Muhlenberg Branch, 209 W. 23rd St. (924-1585); reserve. 11/24 at 4: For ages 3–8. Puppet Art Troupe's Mark McKillip performs *Little Red Riding Hood* and *The Three Billy Goats Gruff.* Bloomingdale Branch, 150 W. 100th St. (222-8030). 11/24 at 4: Kathy Price Van Felix performs *Music, Movement, and Storytelling.* Webster Branch, 1465 York Ave. (288-5049); reserve . . .**Drawing.** 11/19 at 4: For ages 6 and up. Author Don Bolognese leads a workshop. Chatham Square Branch, 33 E. Broadway (964-6598); reserve. 11/24 at 4: See 11/19. Today at Hamilton Fish Park Branch, 415 Houston St. (673-2290). . .**Lecture.** 11/24 at 10:15: For ages 8 and up. Newbery Award-winning author E.L. Konigsburg presents this year's Anne Carroll Moore Lecture. Donnell Library Center, 20W. 53rd St. (621-0636). All events free.

BIG APPLE CIRCUS—For all ages. Through 1/10/93: Jugglers, aerialists, and more in a tribute to travellers of the imagination. Call for schedule info. and res. Damrosch Park, Lincoln Center (268-0055). $10–$45.

BLACK BOX THEATRE—**Peter Rabbit and Me.** For Grades 1–4. 11/19–11/20 at 7, 11/21 at 2 and 4:30: Playwright Aurand Harris brings scenes from Beatrix Potter's *The Tale of Peter Rabbit* to the stage. 32 Washington Place (998-5278). $5, reserve.

CHILDREN'S COMEDY & MAGIC HOUR—**Lulu the Clown and the Amazing Shawnee.** For ages 2–9. Sun. at 2: Laughs, magic tricks, and audience participation. Stand-Up N.Y., 236 W. 78th St. (595-0850). $7, reserve.

WINGS THEATRE COMPANY—**The American Clothes of Millicent Montrose.** For ages 5–12. Through 12/27. Sat. and Sun. at 1: A musical by Bill Solly. 154 Christopher St. (627-2961). $5, reserve.

YOUTH-IN-DANCE—For ages 6–18. Through 1/93. Wed. and Fri. from 3:30–6: Learn modern, jazz, and ethnic dance from the Elinor Coleman Dance Ensemble. Al Smith Recreation Center, 80 Catherine St. (226-5767). Free; reserve.

TWINKLEBERRY & NUTKIN— Through Nov. **Storytime.** Wed. at 10:30 a.m: For ages 18 months–3. Sat. at 10:30: For ages 4–6. 311 E. 81st St. (794-2565). Free.

ALTERED REALITY MAGIC SHOW—For ages 5 and up. Through Nov. Sun. at 2: Witness levitations, melting mirrors, and disappearances in this musical show with Jarrett Parker. National Improvisational Theatre, 223 Eighth Ave. (243-7224). $5; adults $10; reserve.

THE PUPPET COMPANY—**Dragon Soup.** For ages 3 and up. Through 4/25/93. Sun. at 1 and 3: A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2–10. Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3, through 11/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Square (765-9540). $7; reserve.

THE PIXIE JUDY TROUPE—**The Littlest Clown.** For all ages. Fri. at 4 and Sat. at 1: A full-scale Broadway musical about a youngster growing up in a family circus. Optional after-school snacks and dinner packages available on Fri.; lunch on Sat. Steve McGraw's, 158 W. 72nd St (688-1740). $14.95; $13.50, advance.

MARIONETTE THEATER—Sponsored by the City Parks Foundation. For ages 3–12. Through 5/29/93. Sat. at noon and 3: *Hansel and Gretel.* Swedish Cottage near 81st St. and Central Park West (988-9093). $4; adults $5. Reserve.

WISEACRE FARM—For ages 4–10. Sat. and Sun. at 1: Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

BANK STREET COLLEGE RADIO—**Funny Stories from Bank Street.** For ages 4 and up. Listen to published authors and children tell stories they've created. Tue. from 9:15–9:30 a.m.; repeated Thurs. On WNYE-FM(91.5). To find out how to broadcast your own story, Call Irwin Gonshak at 875-4531.

PIPS COMEDY CLUB—For ages 3–12. Sun. at 1:30 and 3:30: The Kids Magic Matinee features comedy, magic, and ventriloquism for the whole family to enjoy. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50, reserve.

THE PUPPETWORKS, INC.—**Pinocchio.** For ages 3 and up. Through 12/20. Sat. at 12:30; Sun. at 12:30 and 3: Traditional marionettes re-enact the 1882 fairy tale. The Puppetworks Theatre, 338 Sixth Ave., Brooklyn (718-965-6058). $5; adults $6; reserve.

"A" IS FOR ARABIC—For ages 6 and up. 11/22 at 2:30: Eddie Kochak introduces kids to Arabic instruments and Middle Eastern songs, and George Kanatous gives a language lesson. Brooklyn Historical Society, 128 Pierrepont St., Brooklyn (718-624-0890). $1.

SHADOW BOX THEATER—**Tobias Turkey.** For preschool–grade 3. 11/22 at 3: A musical shadow-puppet show followed by a sing-along. YWCA's Memorial Hall, 30 Third Ave., Brooklyn, (724-0677). $7.50.

QUEENS CHILDREN'S THEATER—**The Left-Out Leprechaun.** Through 11/29. For ages 4 and up. Sat and Sun at 1: A musical about the only leprechaun in Ireland who doesn't know where the pot of gold is buried. Marketplace Hall, 258-01 Union Turnpike, Queens (718-343-1052). $5; adults $6; reserve.

QUEENS THEATRE IN THE PARK—**The Odyssey.** For ages 2 and up. 11/21 at 2: Homer's classic epic appeals to young and old when vivid masks and puppets take it to the stage. New York State Pavilion, Flushing Meadows-Corona Park, Queens (718-760-0064). $5; adults $6. Reserve.

CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. **Bannermaking.** 11/22 from 1–2:30: Decorate a colorful banner with your family crest. Belvedere Castle, 79th St., south of Great Lawn (772-0210). Free, reserve.

INTERNATIONAL CHILDREN'S TELEVISION FESTIVAL—Screenings of animated shorts from around the world. Through 3/28/93. 11/21–11/22 at 1: For ages 3–6. *Pingu:* "Pinga's Birth" (Switzerland) tells the story of a young penguin. In *The Teddy Bears Picnic* (Canada), young Wally helps a lost girl. In *Rupert:* "Rupert and the Purple Cakes," (Canada and France) purple cakes make bears fly. 11/21–11/22 at 2: For ages 7–9: *The Woman Who Raised A Bear As Her Son* (Canada) is based on a Canadian Indian legend. In *Bill and Bunny* (Sweden, Norway, Denmark, Finland), a new baby girl brings the family sorrow and joy. The Museum of Television and Radio, 25 W. 52nd St. (621-6800). $3; adults $5.

AMAZING WORLDS OF WEATHER—For ages 7 and up. Through 11/23. Mon.–Fri. at 1:30 and 3:30; Sat. and Sun. at 1,2,3,4, and 5; also Sat. at 11 a.m.: Learn about weather in a light show with sound effects, narrated by weatherman Al Roker. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

BOOKS

PICK UP YOUR EARS, HENRY, by Patricia Brennan Demuth; illustrated by Bob Barner. Preschool. Macmillan, $13.95.

THE PIG IN THE POND, by Martin Waddell; illustrated by Jill Barton. Preschool. Candlewick Press, $14.95.

MOLASSES FLOOD, by Blair Lent. Preschool–Grade 2. Houghton Mifflin, $14.95.

IF YOU LIVED IN COLONIAL TIMES, by Ann McGovern; illustrated by June Otani. Grades 2–4. Scholastic Press, $4.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 11/18: Sir Charles Hughes. 11/19: Ed Bonoff Quartet. 11/20, 21: James Moody Quartet featuring Mike Longo. 11/22: Bill Mobley; Ed MacEachern Quintet. 11/23: Bill Kennedy Quartet. 11/24: Bruce Williams/Michael Jones Quintet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/22: Kool and the Gang. 11/24–29: Stanley Jordan Trio. Every Fri.–Sat. following the last set until 4 a.m.: "Late Night with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/18: Betty; Miss Maggie Moore. 11/19: Suzy Bogguss; Mac McAnally. 11/20, 21: An evening with Loudon Wainwright, III. 11/23: An evening with Dan Seals. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/21: Pianist Stephen Scott with Ben Riley on drums and Ray Drummond on bass. 11/22: Kenny Drew Jr. Trio. 11/23–28: Pianist Kirk Lightsey with Arthur Blythe on saxophone and Santi Debriano on bass. Sets at 10, midnight and 2 a.m. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 11/18: Johnson and Johnson; Never on Sunday. 11/19: Small; Queen Sarah Saturday. 11/20: Mojo Nixon and the Toad Liquors. 11/21: D-Generation. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 11/18 at 10: Absolute Drama; Willy Blue at 11:30. 11/19 at 10:30: Catania; Strange Indeed at 11:30. 11/20 at 11: Andy Craft. 11/21 at 10:30: Wildlife. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 11/18: Marty Roberts and Friends featuring Larry Weeks, Lorenzo Boston and Randy Birk. 11/19: Rockinitis Blues Band. 11/20–29: Lee Konitz Quartet. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/20: Denis Galvin on button accordion, Brendan Dolan on piano and Patrick Ourceau on fiddle. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/22, 24–29: Joe Henderson Quartet with David Holland, Larry Willis and Al Foster. 11/23: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 11/20: Berndt Schoenhart Vibe Trio. 11/21: Ze Luis Trio from Rio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/18: Jerry Weldon Quartet. 11/19: Jon Burr Quartet. 11/20: Terry Waldo's Bordello Revue. 11/21: Randa McNamara Quartet. 11/22: Groovalaya Dining and Dancing. 11/23: Dick Hyman. 11/24: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 11/18–21: Pianist Ray Gallon with Ron Carter on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/18: Jay Bolotin; Cravin Dogs; Flat Old World. 11/19: Joey Baron's Baron Down. 11/20: Mikel Rouse Broken Consort and Mark Lampariello Vertical Fractures; Fertile Crescent. 11/21: Oren Bloedow Band. 11/22: Ehran Elisha Ensemble; David First's Joy Buzzers. 11/23: Negativland. 11/24: Nora York; The Fantods and Dark Blue. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 11/18: Tap dancer Jimmy Slyde and friends. 11/19: Singer Peaches Mann and trio. 11/20: Singer Jeree Wade and Trio with guest Kent Drake. 11/21: Dakota Staton. 11/22: Jazz-singer Anne Correa and trio. 11/23: Singer Liliane Stow with special guest Kaye Amise. 11/24: Singer Sandra Jordan and trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 11/19: David Broza plus special guests. 11/20: Roomful of Blues. 11/21: Robert Gordon and Chris Spedding plus Stone Caravan. Every Fri.–Sat. from 6–9: *Madison Ave.*, a new musical. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 11/18: Joanna Connor. 11/19: Eddy "The Chief" Clearwater. 11/20, 21: Angelo and the Fins. 11/22: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 11/23: Ladies Night with 970-Soul. 11/24: The Anthony Kane Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 12/5, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial.* Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jack Twomey Big Band followed by Sonny Daniels Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Club Brazil. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/18: Major League featuring Tom Major, Jeff Golub, John Conte and Dave Keys. 11/19: The Good Rats with Pepe Marchello and Gene Marchello. 11/20: Soft Parade. 11/21: Tramps Like Us. 11/22: Steel Breeze. 11/23: Four Sticks - a Led Zeppelin Tribute. 11/24: The River Boys. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. Through 11/19: Latin jazz with Gato Barbieri. 11/20: Rara Machine. 11/21: Black Stalin. 11/23: El Gran Combo. 11/24: Icon. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 11/22: Tommy Flanagan Trio. 11/23: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 11/24–29: Paul Bley, Jimmy Giuffre, and Steve Swallow. Sets Mon.–Thu. and Sun. from 9 and 11, Fri.–Sat. from 9, 11, and 12:30 a.m. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/20, 21: Tony Terry. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 11/21: Roland Hanna Trio with Paul West on bass and Eddie Locke on drums. 11/24–28: Dayton Selby. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Thu., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 11/18: The Beautiful Carnival Art. 11/19: Eddie Kirkland; Zora Young; Pinetop Perkins. 11/20, 21: The Texas Tornados. **AE, MC, V.**

VILLAGE CORNER—142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. 11/18–21: James Newman. Music Sun.–Thu. from 9–2 a.m., Fri.–Sat. from 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 11/18 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. **Terrace:** 11/18–22: Santi Debriano Trio. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/22: Roy Hargrove Quintet with Antonio Hart, Marc Cary, Rodney Whitaker and Greg Hutchinson. 11/23: The Vanguard Jazz Orchestra. 11/24–29: Terence Blanchard Quintet featuring Sam Newsome, Bruce Barth, Tarus Mateen, and Troy Davis. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 11/18, 19: Bob Belden Ensemble. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 11/21, 23–25, 27, 28: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 11/21: Elon Gold, Vic Dibitetto and Tony Woods. 11/23: Open Mike with Helen Keaney. 11/22–28: Kevin Brennan, Todd Barry and Jeff Lifshultz. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. Every Thu. in Nov. at 10:30: Jamie DeRoy and Friends. 11/19, 22 at 8, 11/20, 21 at 8 and 10:30: Ellen Degeneres. 11/24, 25 at 8: Phyllis Stickney. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/22: Wayne Smith, Lenny Varnedoe, Rick Scottie, Johnny Lampert, Harry Freedman, Danny Curtis and Al Romero. 11/23–29: Danny Curtis, John Rizzo, Phil Tagliaferri, Nancy Redman, Mike Eagan, Al Romero, Scott Bruce and Stu Trivax. Sun.–Thu. at 8:45, Fri. at 9 and 11, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 11/18: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 11/19: Magician Eric DeCamps and comedy-magicians Imam and Professor Baxter with pianist Rich Sanders. 11/20, 21: Comedy-magicians Roger Sherman and Jamy Ian Swiss with comedian Rob Weinstein and pianist Rich Sanders. 11/24: Comedy-magicians Imam, Mark Mitton and Jamy Ian Swiss. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/22: Brett Butler, Melvin George, Jon Manfrellotti and Frank Santorelli. 11/24–29: Susie Essman, Ron Darian, Tommy Koenig, and Eddie Brill. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.– Fri. from 6–9. Con Astone appears Mon. from 6–midnight and Fri. from 9–3 a.m.; John Jason takes over every Tue.–Wed. from 9–3 a.m. **AE, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Sat. from 9–1 a.m. 11/19, 20 at 8:30: Joey Arias *Channels Billie Holiday*. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 11/29, Tue.–Thu. and Sun. at 9, Fri.– Sat. at 9 and 11:15: Brazilian singer-songwriter Gilberto Gil. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 11/18: Rick McKay with Wally Harper. Shows Mon.–Sat. at 9, Sun. at 5 and 8. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/18: Singer Thayer; After Hours Comedy Troupe; Singer Michael Marotta. 11/19: Maggi-Meg Reed with *Beyond The Window*, musical theatre; Singer Susan Handy with Paul Katz. 11/20: Vocal Point; Singer Marieann Meringolo; *Nazi Cheerleaders from Hell*, musical comedy; Scared Scriptless, improvisational comedy; Four On The Floor, comedy troupe. 11/21: Singer Joan Levine; *The Heat Is One*, musical starring Quinn Lemeley; *Paranoise*, musical comedy revue; Singer Renee Roque; *Sex, Lied and Broadway Shows*, musical comedy revue. 11/22: Singer Joe Giglio; Singer Vince Lacey with *Ellington and Lace;* Singer Keith Robinson; Singer Pier Robinson with Band. 11/23: *99% Artfree!* Bill Dyszel's Opra Spoof; Michael McAssey; Singer Dan Baillie. 11/24: Singer Lois Peterson. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 11/18: Stars of Tomorrow Comedy Round-Up and Revue. 11/19: Ralph McCain; Michael Isaacs and Jackie Phelan. 11/20: Claim To Fame, revue; A Mary Jo Comedy Show Benefit; Georgia Ragsdale; Stars of Tomorrow. 11/21: Gotham City Improv.; Singer Lisa Hall; Bingo with Flossie. 11/22: Singer Lisa Hall; We Are Not Turkeys, stand-up comedy. 11/23: Stars of Tomorrow Semi-Finals. 11/24: *Temporary Insanity* with singer Christian Nova; Sketch comedy with Blue Collar Guys. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/18: Singer Ricky Ritzel. 11/19: Singer-comedienne Zora Rasmussen; Singers Nina Gabianelli and David Gurland. 11/20: Singer Annie Hughes; Miss Coco. 11/21: Singer Nancy La Mott. 11/22: Singer Darcy Thompson; Singer Paggy Herman. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 11/18: Out The Window, comedy troupe; Elisa DeCarlo, musical comedy characterization. 11/19: Bourbon Street Naughties, musical comedy revue; Singer Paul Haynes with Band. 11/20: Scott Traudt and His Ladies *Just Us;* Dangerous Duets, musical comedy duo. 11/21: Singer James Mathews; Miss Coco; Tommy Femia as Judy Garland, female impersonation. 11/22: *Claim To Fame*, theatre piece. 11/24: J.Q. & The Bandits; Singer-guitarist Parker Hill. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/18: Jimmy Kitchler with pianist Andrew Cooke. 11/19: Gloria Stevens sings *Lyrics that Linger* with pianist Tex Arnold. 11/20: Bonnie Lee Sanders in her revue *Undiscovered Hits* with pianist Thomas Spahn. 11/21: Judy Kreston and David Lahm in *The Things We Did last Summer*, with Jeff Morrow on bass and Dave Tancredi on drums. 11/22: Lord Burgess ... reminiscences *All The Way*. **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 11/24, Tue.–Sat. at 9 and 11:15: Ann Blyth and Bill Hayes. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Through 11/21, Thu. at 9:15, Fri.–Sat. at 9 and 11: "Julie Wilson's Songbook with William Roy .. a Musical Celebration of the 50th Anniversary of Her Show Business Debut." 11/22 at 8 and 10:30: Billy Stritch. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 11/18, 19 at 10:30: 16th and Savoy. 11/20 at 10:30: Touch of Class. 11/23 at 10:30: Byron Nease for EFA. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 11/18 at 10: The Harris Sisters. 11/19 at 10: Hoagy Carmichael presents *Songs of My Father* with Lillias White. 11/20 from 6:30–11: Nat Jones Duo. 11/21 from 6:30–11: Nat Jones Trio. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern*. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:45 and 10:45: Bobby Short returns for the season. **Bemelmans Bar:** Every Tue.–Sat. from 9:45–12:45 a.m.: Singer-pianist Ronny Whyte. Every Mon., singer-pianist Kurt Wieting takes over. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Club 53:** Every Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45: *Corkscrews!* a New York musical comedy revue starring Miriam Fond, Tony Lang, and Arthur Siegel. **AE, CB, DC, MC, V.**

NEW YORK PALACE—455 Madison Ave., bet. 50th–51st Sts. (888-7000). **Harry's New York Bar:** Pianist Diana Rogers plays every Wed.–Sat. from 6–1 a.m. **The Hunt Bar:** Pianist Daryl Sherman every Mon.–Sat. from 5–9. Paul Balfour plays harp and piano Mon.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RAMADA PENNSYLVANIA—401 Seventh Ave., bet. 32nd–33rd Sts. (695-7995). **Casini's:** Dine and dance every Wed. from 7–midnight to Big Swing with Peter Rose and Jenny Dee, Thu.–Fri. from 7–midnight, Sol Yaged and his Swing Era All-Stars. Tue., pianist Ray Grizell plays from 7, and alternates with the Big Bands Wed.–Fri. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays Mon.–Fri. from 8–midnight and pianist Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BOBO'S CAFE—444 W. 42nd St. (643-0444). Larry Woodard plays the piano every Tue., Thu. and Sat. from 8:30–12:30 a.m. Wayne Hosford plays Wed. and Fri. **AE, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8–midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Every Mon. and Fri., singer-painist Alexander Leonard., and Wed.–Thu., singer-pianist Clint Hayes entertains. Music from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Nov. 18

2:00/WNCN—Mozart: Cto. for Violin No. 3 in G.

WNYC—Martinu: Sym. No. 1; **Tarrega:** Guitar Pieces.

WQXR—Franck: Symphonic Variations for Piano and Orch.

3:00/WNCN—Mendelssohn: String Sym. No. 5 in B-Flat; **Pisendel:** Cto. for Violin in D.

WNYC—Still: *Lenox Ave.*; **Chopin:** Sonata No. 3.

WQXR—Beethoven: *Léonore Overture*, No. 2; **J.C. Bach:** Cello Cto. in c.

4:00/WNCN—Mozart: Rondo for Piano and Orch. in A; **C.P.E. Bach:** Sym. No. 1 in G.

WQXR—Nielsen: Little Suite for Strings; **Schubert:** Ov. in D, "Italian."

5:00/WNCN—Clementi: Piano Sonata No. 6 in D; **Haydn:** London Trio No. 3 in G.

WQXR—Handel: Cto. "a due cori" No. 1 in B-Flat.

6:00/WNCN—Mozart: Sym. No. 15 in G.

7:00/WNCN—Haydn: Partita for Winds No. 2 in E-Flat; **M. Haydn:** Sym. in B-Flat.

WQXR—Bizet: Sym. in C.

8:00/WNCN—Bach: English Suite No. 2 in a; **F. Benda:** Cto. for Flute in A.

WNYC—Bach: French Suite No. 3 in b.

9:00/WNCN—Beethoven: Cto. for Violin in D.

Thu., Nov. 19

2:00/WNCN—Mozart: Sonata for Two Pianos in D; **Piccinni:** Cto. for Flute in D.

WNYC—Mozart: Fantasy in c; **Saint-Saëns:** *Melodies of Japan.*

WQXR—Ravel: *Shéhérazade.*

3:00/WNCN—Vivaldi: Cto. for Bassoon in d.

WNYC—L. Mozart: Trumpet Cto. in D; **Dvorák:** String Qt.

WQXR—Beethoven: Sym. No. 7 in A; **Mendelssohn:** *A Midsummer Night's Dream.*

4:00/WNCN—Haydn: Divertimento in E-Flat; **Sullivan:** *Overture di Ballo.*

WQXR—Rimsky-Korsakov: *Russian Easter Festival Overture;* **Mozart:** Three German Dances.

5:00/WNCN—C.P.E. Bach: Sym. in C; **Handel:** *Samson*, Act I, Sinfonia.

WQXR—Bach: Brandenburg Cto. No. 2 in F.

6:00/WNCN—Naudot: Cto. for Recorder in G; **Mozart:** Piano Sonata No. 5 in G.

7:00/WNCN—Chopin: Polonaise No. 1 in c-sharp; **Gretry:** Cto. for Flute in C.

WQXR—Schumann: Violin Cto. in d.

8:00/WNCN—Crusell: Cto. for Clarinet No. 1 in E-Flat; **Haydn:** String Qt. in E-Flat, "Joke."

WNYC—Ashmore: "Four Seasons in English Folk Songs."

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition.*

Fri., Nov. 20

2:00/WNCN—Haydn: Cto. for Violin No. 4 in G.

WNYC—Schubert: "Trout" Qnt.; **Ravel:** *Bolero.*

WQXR—Gershwin: *Rhapsody in Blue.*

3:00/WNCN—Bach: Trio Sonata No. 1 in E-Flat; **Rubinstein:** *Nero*, Ballet Divertissement.

WNYC—Debussy: *The Martyrdom of St. Sebastian;* **Davies:** *An Orkney Wedding With Sunrise.*

WQXR—Schubert: Five German Dances and Seven Trios With Coda; **Thomas:** *Mignon*, Ov.

4:00/WNCN—Wolf: Serenade in G; **Mendelssohn:** Three Preludes and Three Studies.

WQXR—Wolf: Scherzo and Finale for Orch.; **Corelli:** Violin Sonata in e.

5:00/WNCN—Corelli: Trio Sonata in d; **Vivaldi:** Cto. for Strings in A.

WQXR—Haydn: Sym. No. 27 in G.

6:00/WNCN—Cherubini: *Medea*, Ov.; **C. Stamitz:** Octet No. 2 in B-Flat.

7:00/WNCN—Haydn: Piano Sonata No. 55 in B-Flat.

WQXR—Elgar: *Enigma Variations.*

8:00/WNCN—Schubert: Sonatina for Violin and Piano in a; **Moscheles:** *Bonbonnière Musicale.*

WNYC—Opera Orchestra of New York. **Verdi:** *I Due Foscari.* Conductor: Queler; soloists: Villa, Rowland, Chernov.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat.

WQXR—The Detroit Symphony Orchestra. **Davies:** *An Orkney Wedding With Sunrise;* **Rachmaninoff:** Piano Cto. No. 3 in d; **Sibelius:** Sym. No. 1 in e. Conductor: Seaman; pianist: Gutierrez; bagpipes: Tunnicliffe.

Sat., Nov. 21

10:00 a.m./WNCN—Mancini: Recorder Sonata No. 14 in g; **Giuliani:** Cto. for Two Mandolins and Viola.

WQXR—Bizet: *Carmen*, Suite; **Rossini:** *The Thieving Magpie*, Ov.

11:00 a.m./WNCN—Vivaldi: Cto. for Oboe and Bassoon in G; **M. Haydn:** Sym. No. 41 in F.

WQXR—Beethoven: *Léonore Overture*, No. 3; **Handel:** Cto. "a due cori" No. 3 in F.

NOON/WNCN—Mozart: Sym. No. 20 in D.

1:00/WNCN—Smetana: *Bartered Bride*, Dances; **Cambini:** Sym. in D.

WQXR—"Saturday Afternoon at the Opera." **Humperdinck:** *Hansel and Gretel.* Soloists: Von Stade, Cortubas, Ludwig, Nimsgern, Kanawa, Welting, Soderstrom; conductor: Pritchard. Gurzenich Orch.

2:00/WNCN—Boccherini: Cto. for Cello in D; **Haydn:** Piano Trio No. 27 in C.

3:00/WNCN—Vivaldi: Sonata for Two Violins in G; **A. Stamitz:** Cto. for Two Flutes in G.

4:00/WNCN—Haydn: Cto. for Violin No. 1 in C.

5:00/WNCN—Gyrowetz: Cto. for Piano in F; **Beethoven:** String Qt. No. 11 in f, "Serioso."

6:00/WNCN—Elgar: *In the South*, Ov.; **Vivaldi:** Cto. for Violin in e.

7:00/WNCN—Bach: Partita No. 3 in a; **Telemann:** *Don Quichotte*, Suite.

8:00/WNCN—Haydn: Sym. No. 68 in B-Flat.

WQXR—The Cleveland Orchestra. **Strauss:** *Der Rosenkavlier;* **Copland:** Clarinet Cto.; **Brahms:** Sym. No. 4 in e. Conductor: Ashkenazy; clarinetist: Cohen.

9:00/WNCN—Grieg: Cto. for Piano in a.

Sun., Nov. 22

10:00 a.m./WNCN—"Classic Guitar." **Bach:** Brandenburg Cto. No. 3 in G; **A. Marcello:** Cto. for Oboe in c.

WQXR—Tchaikovsky: "Variations on a Rococo Theme for Cello and Orchestra."

11:00 a.m./WNCN—Mozart: String Qt. No. 2; **Zelenka:** Capriccio for Hunting Horns No. 5 in G.

WQXR—Mendelssohn: String Sym. No. 8 in D; **Mozart:** Divertimento in F.

NOON/WNCN—Grieg: Violin Sonata No. 3 in c.

1:00/WNCN—Chicago Symphony Orchestra. **Brahms:** *Tragic Overture; German Requiem.* Conductor: Barenboim; soprano: Wiens; baritone: Hampson.

WQXR—Bruch: Violin Cto. No. 1 in g.

2:00/WNYC—"Wall-to-Wall Schumann."

3:00/WNCN—Brahms: Scherzo in e-flat; **Krommer:** Wind Octet in E-Flat.

4:00/WNCN—Beethoven: String Qt. No. 4 in c; **Grainger:** *The Warriors.*

5:00/WNCN—Haydn: String Qt. in G; **Clementi:** Piano Sonata No. 1 in C.

6:00/WNCN—Arensky: Sym. No. 2 in A.

7:00/WNCN—Ireland: *Comedy Overture;* **Schumann:** Violin Sonata No. 1 in a.

9:00/WNCN—Haydn: Sym. No. 104 in D, "London."

Mon., Nov. 23

2:00/WNCN—Bach: Cto. for Oboe in F; **Rossini:** String Sonata No. 2 in A.

WNYC—Vaughan Williams: *Henry V*, Ov.; **Berlioz:** *Harold in Italy.*

WQXR—Smetana: *Haakon Jarl.*

3:00/WNCN—Vaughan Williams: *Folk Song Suite;* **Mozart:** Divertimento No. 7 in D.

WNYC—Bartók: Piano Cto. No. 3; **Grieg:** Symphonic Dances.

WQXR—Liszt: Fantasy on Hungarian Folk Tunes for Piano and Orch.; **Offenbach:** *La Belle Hélène.*

4:00/WNCN—Vivaldi: Cto. for Violin No. 9 in F, "La Stravaganza"; **Cimarosa:** Flute Qt. No. 3 in C.

WQXR—Bach: Oboe d'Amore Cto. in A; **Goldmark:** *Rustic Wedding Symphony.*

5:00/WNCN—J.C. Bach: Oboe Qt. in B-Flat; **Grieg:** *In Autumn.*

WQXR—Bizet: *Carmen*, Suite.

6:00/WNCN—Mackenzie: *Brittania.*

7:00/WNCN—Berlioz: *Trojans at Carthage*, Ballet; **Mozart:** Sonatina for Piano No. 6 in C.

8:00/WNCN—Ippolitov-Ivanov: *Caucasian Sketches*, Suite No. 2, "Iberia"; **Telemann:** Cto. for Flute, Oboe, and Viola d'Amore in E.

WNYC—Falla: Harpsichord Cto.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e.

WQXR—Sibelius: Sym. No. 6 in d; **Rachmaninoff:** Piano Cto. No. 1 in f-sharp.

Tue., Nov. 24

2:00/WNCN—J.C. Bach: Cto. for Harpsichord in A; **Devienne:** Oboe Sonata No. 1 in C.

WNYC—Handel: *The Faithful Shepherd*, Suite; **Mozart:** Piano Cto. No. 12.

WQXR—J.C.F. Bach: Trio Sonata in C for Flute, Violin, and Fortepiano.

3:00/WNCN—Molter: Sinfonia Concertante for Trumpet and Winds in D.

WNYC—Szymanowski: Sym. No. 3; **Stravinsky:** *Les Noces.*

WQXR—Haydn: Two Horn Ctos. in D; **Chopin:** Polonaise in c.

4:00/WNCN—Vivaldi: Chamber Cto. in F; **J.C.F. Bach:** Sym. No. 4 in E.

WQXR—Fauré: *Masques et Bergamasques;* **Vivaldi:** *La Stravaganza.*

5:00/WNCN—Biber: *The Sonorous Table;* **Schubert:** *Marche Characteristique*, No. 2 in C.

WQXR—Mozart: Piano Cto. No. 2 in G.

6:00/WNCN—Mozart: Sym. No. 4 in D.

7:00/WNCN—Boildieu: *La Dame Blanche*, Ov.; **Boccherini:** Sym. No. 4 in d, "Nella Casa del Diavolo."

WQXR—Strauss: *Capriccio.*

8:00/WFUV—"A Box at the Opera." **Rossini:** *Otello.*

WNCN—J.C. Bach: Cto. for Oboe in F; **Britten:** *Simple Symphony.*

WNYC—Joplin: *Treemonisha*, Excerpts.

9:00/WNCN—Bizet: Sym. in C.

WQXR—Mozart: Piano Cto. No. 22 in E-Flat; **Dvorák:** *Heroic Song.*

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., NOV. 18

8:00 p.m.

7 The Jacksons: An American Dream. The second and last installment of a new TV film about the wondrously musical and emotional Jackson family. (2 hrs.)

11 Scarface (1983). For a while, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, uses his daring and violent skills to climb to the top of Miami's cocaine trade. But in the end, after the requisite violence and sordidness, this is a sadly overblown B movie. With Michelle Pfeiffer as a snooty woman Tony must have. Shown over two evenings—two hours tonight and two hours Thursday at **8:00 p.m.**

13 National Geographic: Mysteries Underground. A look at the beauty, mystery, and natural wonder that lies beneath the ground. (1 hr.)

9:00

13 The American Experience: George Washington—The Man Who Wouldn't Be King. The human side of George Washington, in extreme close-up. (1 hr.)

21 The Sea Wolf (1941). Edward G. Robinson as a brutal sea captain who drives his crew to the point of mutiny. (1 hr. 30 min.)

9:30

A-E Hunt for the A-Bomb Spies. Just because the Soviets have cleared Alger Hiss, don't think that the paranoid hysteria of the fifties was entirely unfounded. This documentary alleges that several Russian spies who infiltrated the Manhattan Project remain unidentified, and alive, to this day. (30 min.)

10:00

2 48 Hours—"Porn in the USA." Is the war against pornography in the U.S. actually having any impact? (1 hr.)

13 American Playhouse—"84 Charlie MoPic." The terror of being lost in the jungle in Vietnam, as felt by one of the soldiers in a six-man squad. (1 hr. 30 min.)

MTV Rolling Stone 25: The MTV Special. A retrospective look at *Rolling Stone* magazine and the artists it has covered during the past 25 years. (1 hr. 30 min.)

MIDNIGHT

7 Hannah and Her Sisters (1986). Woody Allen's rich, complex, and fluent story that follows a large Manhattan family over a two-year period. But the real matter of the movie is the search for what is good, solid, and genuine in life. With Mia Farrow as gentle, selfless Hannah; Dianne Wiest and Barbara Hershey play younger, resentful sisters. With Michael Caine, Max von Sydow, and Allen. (2 hrs.)

3:00 a.m.

5 Kennedy. A three-part TV series from 1983, starring Martin Sheen as JFK, Blair Brown as Jackie, and John Shea as Bobby. As Joe and Rose Kennedy: E. G. Marshall and Geraldine Fitzgerald. Shown tonight, Thursday, and Friday from **3:00–5:00 a.m.**

THU., NOV. 19

7:00 p.m.

AMC Forever Female (1953). A young writer (William Holden) is forced to contend with the insecurities of an aging star (Ginger Rogers) who feels threatened by an ingenue. Try to imagine a cross between *All About Eve* and *Sunset Boulevard.* Worth a look. (1 hr. 30 min.)

8:00

7 Great Television Moments: What We Watched. A two-hour retrospective of the most memorable parts of TV history, produced under the aegis of the Museum of Television and Radio. With hosts Candice Bergen, Richard Chamberlain, Louis Gossett Jr., Barbara Walters, and others.

11 Scarface (1983). (See Wednesday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

TNT 2001: A Space Odyssey (1968). Apes, men, computers, the black slab, and the rebirth of man as a superior creature. Stanley Kubrick's gigantic, audacious sci-fi myth of the origins and development of intelligence is lumberingly slow yet slyly funny. (3 hrs.)

9:00

BRV The Bad Sleep Well (1960). One of Akira Kurosawa's contemporary morality tales. Toshiro Mifune stars as the son of a murdered man in this study of corporate corruption leading to violence. An element of florid melodrama and self-pity surfaces in this movie—things not found in Kurosawa's other work. (2 hrs.)

11:00

AMC Sitting Pretty (1948). Clifton Webb plays a gender-confused nerd who takes a job as an au pair in the 'burbs. (1 hr. 30 min.)

TNT Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964). Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the U.S. and the Soviet Union. There is riotous acting by a distinguished cast, including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. (2 hrs.)

1:00 a.m.

USA Play Misty for Me (1971). Clint Eastwood directed (for the first time) and stars as a radio personality stalked by a violent fan. (2 hrs.)

FRI., NOV. 20

8:00 p.m.

11 Dead Calm (1989). A handsome-looking but slow thriller, set on a sailboat. Sea captain Sam Neill and his beautiful wife, Rae (Nicole Kidman), vacationing on their boat, pick up an overwrought young man (Billy Zane) who is rowing away from his own boat. Hughie, as the young man is called, turns out to be a psychotic murderer. (2 hrs.)

8:05

TBS Ben-Hur (1959). Gore Vidal, who worked on the screenplay, claims that he recast the movie as a story of frustrated homosexual love. No one else, however, has been able to detect anything so profound in this big, heavy, solemn epic of the Roman Empire, starring Charlton Heston as the Jewish prince who becomes a galley slave and then takes up Christianity, Stephen Boyd as the Roman officer Messala, and a supporting cast of oh, thousands at least. The chariot race at the end is worth the wait. Directed by William Wyler. (4 hrs.)

9:00

13 Great Performances—"Pavarotti and the Italian Tenor." Pavarotti returns to his hometown to explore the traditions of Italian opera. (1 hr.)

A-E Investigative Reports: Who Killed JFK? The Twenty-Ninth Anniversary Reunion of all the people who Did It, including the Mafia, CIA, FBI, Joint Chiefs of Staff, the Teamsters, Fidel Castro, and various show-business personalities. Surprise guest appearance by the Man on the Grassy Knoll. (1 hr.)

USA North Dallas Forty (1979). Nick Nolte gives a terrific, all-out-physical performance as an aging pro-football player too tired and banged-up to believe in "team spirit." This angry, funny film bitterly satirizes the righteous capitalists of Texas and the ruthless win-at-any-cost coaches who have killed any remaining idea that football is a *sport.* With Mac Davis. (2 hrs.)

10:00

13 Elisabeth Schwarzkopf's Master Class. This documentary follows seven American students through a grueling week with the renowned opera diva. (1 hr.)

10:30

BRV Merry Christmas, Mr. Lawrence (1983). One of those mysterioso art jobs from Japan, full of solemn rituals, attempted hara-kiri, homoerotic tensions, and dishonored men quivering with shame. Set in a Japanese prison camp on Java in 1942, it has something to do with the clash of cultures and rival notions of heroism and sacrifice. With Ryuichi Sakamoto, David Bowie, and Tom Conti. Directed by Nagisa Oshima. (2 hrs. 30 min.)

12:05 a.m.

TBS WarGames (1983). It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz (Matthew Broderick) manages to plug into a government computer that tracks Soviet nuclear attacks and launches American counterattacks, and he playfully launches Soviet strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. (2 hrs. 15 min.)

SAT., NOV. 21

3:00 p.m.

TNT The Dirty Dozen (1967). Assorted sleazebags are freed from a military prison so they can wreak havoc behind enemy lines. Lee Marvin stars. (3 hrs.)

4:20

MAX Delirious (1991). A very ordinary writer, Jack Gable, is thrust into the extraordinary world of the soap opera that he pens. Directed by Tom Mankiewicz. With John Candy, Mariel Hemingway, Emma Samms, and Raymond Burr. (1 hr. 40 min.)

6:00

TMC Arachnophobia (1990). One of the great "eek" movies of all times, a horror comedy with a sunshiny smile. A dangerously arrogant entomologist (Julian Sands) leads a scientific expedition into the Venezuelan jungle and captures a giant poisonous tarantula, which hitches a ride back to California, where it takes up residence in the barn of the young town doctor (Jeff Daniels). The end is overwrought and tacky, like something out of a lousy B-movie, but still, *Arachnophobia* is an immensely good-humored horror movie. (2 hrs.)

7:30

AMC Horse Feathers (1932). Groucho is a college president who needs a winning football season in the worst way. Harpo and Chico are the inept fixers he hires to give it the old college try. One of the brothers' best. (1 hr. 30 min.)

8:00

13 American Experience—"The Kennedys." An incisive documentary that traces the rise of the American political family from the marriage of Joe and Rose

Kennedy, through the White House years, to Edward Kennedy's failed bid for the preidency in 1980. (4 hrs.)

HBO **Stalin.** (Reviewed in this issue.) Of the eleven men who sat on the Politburo at the time of Lenin's death, Stalin was the only one who died of natural causes. All of the rest committed suicide or were eventually executed on his orders. But his ruthless paranoia wasn't limited to people Stalin knew personally. Whole classes of people he suspected of conspiring against him (physicians, soldiers, farmers, etc.) were sent to the wall. Robert Duvall portrays the former seminary student who went on to become one of most bloodthirsty men in history. (3 hrs.)

TNT For Humphrey Bogart fans. First, **Dead Reckoning** (1947), in which Bogey plays a war veteran struggling to solve his pal's murder. Then at **10:15,** it's **Sahara** (1943), in which Bogart and his tank crew match wits with the advancing Nazis in the North African desert. (2 hrs.)

8:30
2 **Black Rain** (1989). A state-of-the-art junk thriller from director Ridley Scott, with Japan as the future of technology, America as the home of anarchic individualism. When Michael Douglas, a New York homicide detective, and his young partner, Andy Garcia, escort a Japanese gangster back to Osaka, they find themselves in the middle of a Japanese gang war. (2 hrs. 30 min.)

11:30
DIS **Hello, Dolly!** (1969). Streisand and Matthau star in Jerry Herman's musical about a matchmaker who meets her match. Look for Tommy Tune and Louis Armstrong among the supporting cast. (2 hr. 30 min.)

2:00 a.m.
7 **The Falcon and the Snowman** (1985). Sean Penn and Timothy Hutton are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Boyce, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks and promptly contacts the Soviets. Lee , a scummy drug dealer, serves as his courier. The moral outrage and pretend idealism make the film limp along at times, but it's still a great story. (2 hrs. 30 min.)

SUN., NOV. 22

1:00 p.m.
2 **NFL Football.** Even *with* Lawrence Taylor, the New York Giants would have a tough time with the Philadelphia Eagles. Now that the World's Greatest Linebacker is out for the season, this game will be doubly difficult.

1:30
SHO **Mastergate.** Larry Gelbart's satirical take on government scandal. (1 hr. 30 min.)

3:00
5 **Splash** (1984). A sublimely romantic and gloriously funny film directed by Ron Howard and starring Daryl Hannah as the golden, broad-shouldered mermaid who comes to New York to find the young man, Allen (Tom Hanks), she has twice saved from drowning. (2 hrs.)

9 **Fast Times at Ridgemont High** (1982). A sweet, funny exploration of adolescent anxieties and confusions. Directed by Amy Heckerling with nonjudgmental tenderness and charm. Starring Ray Walston, Jennifer Jason Leigh, Phoebe Cates, and Sean Penn. (2 hrs.)

4:00
4 **NFL Football.** On the short list of teams that the New York Jets are quite capable of beating must be the New England Patriots, whom the Jets visit today.

4:30
HBO **Tootsie** (1982). A triumphant satirical farce about sex roles. Dustin Hoffman is Michael Dorsey, an intractable, unemployable New York actor who wins a major role on a soap opera by posing as an actress named Dorothy Michaels. The imposture grows wilder, more complex, and more heart-wrenching by the minute. With Jessica Lange, Teri Garr, Bill Murray, and, memorably, director Sydney Pollack as Dorsey's agent. (2 hr.)

5:00
11 **Teenage Mutant Ninja Turtles** (1990). The pizza-gobbling mutants named Michelangelo, Leonardo, Donatello, and Raphael are out to save New York City. With Judith Hoag and Elias Koteas. (2 hrs.)

8:00
13 **The Dinosaurs!** (Reviewed in this issue.) Animation, archival materials, and the storytelling skills of scientists bring to life the 1 creatures that dominated our planet for 140 million years. Tonight's installment, "The Monsters Emerge," is the first of four one-hour segments, the remainder of which will be shown Monday through Wednesday, all at **8:00 p.m:**

9:00
2 **Nightmare in the Daylight.** A new TV movie in which Christopher Reeve thinks he's found his wife, who was reported killed in a Mexican earthquake seven years earlier. Trouble is, the woman (Jaclyn Smith) doesn't agree with Reeve, who becomes more and more obsessed with bringing his "wife" back into the fold. (2 hrs.)

4 **Deadly Matrimony.** (Reviewed in this issue.) Brian Dennehy plays the rugged Chicago cop who must sort out a nasty murder that leaves behind dangerous complications. The victim is the wife of a mob-connected lawyer (Treat Williams). With Susan Ruttan as the cop's wife. Part 1 of 2 (2 hrs.); Part 2 shown Monday at **9:00 p.m.**

7 **Columbo: A Bird in the Hand.** (Reviewed in this issue.) There's Peter Falk (of course), murder (another given), and, best of all, Tyne Daly. (2 hrs.)

13 **The Secret Agent.** The second installment of a three-part *Masterpiece Theatre* adaptation of Joseph Conrad's novel. (1 hr.)

TBS **National Geographic Explorer—"Singing Apes of Thailand."** Tropical gibbons singing in the treetops. Also, a segment on kangaroos. (2 hrs.)

11:00
13 **Independent Focus.** Six short independent films, several of them exploring the sparks caused by ethnic differences. Among them, Jesse Lerner and Scott Sterling's *Natives,* which is about "patriotic" San Diego citizens who rise up to halt the flow of undocumented Mexican immigrants. (2 hrs.)

2:20 a.m.
TNT **Suddenly** (1954). This is Frank Sinatra's *other* presidential-assassination film. (*The Manchurian Candidate* is better known.) Ol' Blue Eyes lies waiting to ambush the leader of the free world, but he is outwitted by the simple, good folks he has taken hostage in a small town. (1 hr. 40 min.)

MON., NOV. 23

4:00 p.m.
MAX **Ocean's Eleven** (1960). Sinatra and the Rat Pack at play. This is a film loaded with unintentional irony. Without meaning to, it captures perfectly the tone and the feel of its moment. It defined "cool" for people who had been too young to be old during the fifties but were too old to be young during the sixties. (2 hrs. 30 min.)

8:00
13 **Dinosaurs!—"Flesh on the Bones."** (See Sunday at 8:00 p.m.) (1 hr.)

TNT **The Naked and the Dead** (1958). Rugged, harrowing adaptation of Norman Mailer's World War II novel about soldiers in the Pacific. (2 hrs. 50 min.)

9:00
4 **Deadly Matrimony.** (See Sunday at 9:00 p.m.) Part 2 of 2. (2 hrs.)

7 **Monday Night Football.** The Washington Redskins visit the New Orleans Saints.

13 **Tru.** (Reviewed in this issue.) This adaptation of the hit Broadway one-man show is a triumph on two fronts. First, writer Jay Presson Allen put Truman Capote in a time and place most conducive to revealing his foibles and fantasies. And then Robert Morse, in a delicious comeback from the thespian hinterlands, convinced audiences nightly that he indeed was Capote. (1 hr. 30 min.)

21 **All Through the Night** (1942). Humphrey Bogart is a gangster with a patriotic streak who uses his connections and street savvy to track down Nazi spies in New York. (2 hrs.)

DIS **Guys and Dolls** (1955). Frank Loesser's version of a Damon Runyon story is one of the great Broadway musicals, with such songs as "If I Were a Bell" and "Fugue for Tinhorns." But its mixture of fantasy, caricature, innocence, and vulgarity looks thin and artificial on the screen, and the casting of Jean Simmons (nice but not a singer), Frank Sinatra (breezy rather than earthy), and Marlon Brando (not only not a singer but *weird*) doesn't help. Still, there are good supporting performances by members of the original cast. (2 hrs. 30 min.)

10:30
13 **In the Life.** Kate Clinton is the host of this magazine/variety show about contemporary life in the gay and lesbian communities. Tonight's premiere episode features Lily Tomlin. (30 min.)

11:00
SHO **Postcards from the Edge** (1990). Mike Nichols's glossy, shallowly knowing movie is based on Carrie Fisher's novel. There's some wit in Fisher's conception of Doris (Shirley MacLaine), the competitive and egotistical old trouper of a mom, but MacLaine plays the part coarsely. The movie is soft and slovenly, and its weary sophistication finally collapses into soap opera. (1 hr. 45 min.)

TUE., NOV. 24

8:00 p.m.
9 **Casualties of War** (1989). Powerful, steady, fully dramatized, and fully felt. Sean Penn is the cocky young punk Sergeant Meserve, a platoon leader early in the war in Vietnam who decides to kidnap a Vietnamese girl for his men to have some "fun" with, and Michael J. Fox is Eriksson, the instinctively decent young man from the Midwest who tries to stop Meserve and protect the girl. Based on Daniel Lang's 1969 nonfiction piece in *The New Yorker;* scripted by David Rabe and directed with great power by Brian De Palma. (2 hrs.)

13 **Dinosaurs!—"The Nature of the Beast."** (See Sunday at 8:00 p.m.) (1 hr.)

BRV **Atlantic City** (1980) An affectionate look at the city's transformation from tattered old tart to sparkling young whore, shot on location in 1978 (the year the first casino opened), written by playwright John Guare, and directed by Louis Malle. It's a little wan and precious, but Burt Lancaster is memorable as an aging petty criminal—when he looks at young hustler Susan Sarandon with his tired old eyes, the movie's conceits almost seem like poetry. (2 hrs.)

8:05
TBS **Midway** (1976). A much-diluted but still entertaining fictionalized account of the Battle of Midway. The strong cast includes Henry Fonda, Charlton Heston, James Coburn, Glenn Ford, Hal Holbrook, Toshiro Mifune, and Robert Mitchum. They all operate against a backdrop of actual war footage and scenes from earlier films. (3 hrs. 45 min.)

8:30
2 **Lethal Weapon 2** (1989). Much more entertaining than its lethally boring predecessor. The new villains—South African drug dealers hiding behind diplomatic immunity—are bizarrely vicious (the great Joss Ackland is their chief). Mel Gibson, in and out of the buff, gives his loosest, goosiest performance yet, though Danny Glover, in the harder role of the square, remains as obvious as a vaudeville comic. Extremely violent. (2 hrs. 30 min.)

9:00
13 **Frontline—"In Search of Our Fathers."** A one-hour portrait of Marco Williams, who was 24 when he first learned his father's name, and the journey he took to discover his past.

A-E **Stage—"Silent Night, Holy Night."** The Vienna Boys Choir sings traditional Christmas songs. (1 hr.)

9:30
7 **The Barbara Walters Special.** Barbara's guests: Clint Eastwood, Al Pacino, Kathie Lee and Frank Gifford, and Jerry Seinfeld. Strange mix, no? (1 hr. 30 min.)

10:00
13 **The New Europeans—"Global Agenda."** A lot of topics are tackled in this second installment of a three-part series, including the rising tide of racism in Europe and the impact of American imports. (1 hr.)

10:30
DIS **South Pacific** (1958). Joshua Logan directs the film adaptation of Rodgers and Hammerstein's classic Broadway musical chronicling life on a Pacific island during World War II. Songs include "Some Enchanted Evening" and "Bali H'ai." (3 hrs.)

11:50
TBS **The Guns of Navarone** (1961). Gregory Peck, David Niven, and Anthony Quinn star in this supenseful tale of American commandos assigned to storm a heavily fortified enemy position during World War II. (3 hrs.)

2:50 a.m.
TBS **The Battle of Britain** (1969). Plucky British aviators narrowly avert the seemingly imminent Nazi invasion. (2 hrs. 45 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

HOUSE
Long Island

Sag Harbour—3 min. from Main St. Small 2BR plus all yr-round home. Water on 3 sides. Recession sacrifice. 513-321-9660.

HOUSE
New Jersey

Franklin Lks, NJ—Own 1 1/2ac, 3BR, 3bth. Ranch w/sep 1344sf htd bldg. Suit arts/crafts/studio/workshop. Excel loc. Lo tax. Reduc. $30K. $459K. 201-891-5180.

HOUSE
New York State

Saratoga, NY - Green Mts—Priv plus vus! 20-ac hilltop, 3 BR, 2 fplc, deck, mod kit. No brokers. $210K - At Cost. 518-692-2999

HOUSE FOR RENT
New Jersey

Essex, Ct.—Priv plus vu's. Walk to town. 4BR, 2bth, lge fplc. 203-767-3902.

Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

Low Fares To Everywhere. Call WTG Travel. 212-947-1242.

Any Trip At A Discount—Airline, Cruise and Vacation Savings. 212-986-1143

CRUISE

DISCOUNT CRUISES

International Tours. Licensed & Bonded.
212-242-2277 / 1-800-BUY-TRAVEL

TRAVEL HELP

Luxury Hotels Discount—NYC, Bermuda, Palm Beach. 800-775-9799

TOUR AND TRIP

Discount Travel—Noah's Ark Travel. Call 1-800-633-Noah/1-800726-9420.

BED & BREAKFAST
New York

East 60's Doorman Building—Elegant, charming room w/TV. Call 212-861-8953.

B & B—Luxe apt, E. 90s, from $100/nite. Maid/breakfast incl. Alis - 212-582-4720

A Manhattan Hotel Alternative—Private brnstn apts. Affordable. 212-206-9237

B & B In Manh.—Fine hosted/unhosted apts - prime areas. Call 212/472-2528.

Manhattan/London - Elegant Furnished Apts—Short-term rentals. Weekly, monthly. Moderate rates. **212-369-7691 & Tel/Fax: 800-531-4057. We fax pictures.**

BED & BREAKFAST
Connecticut

Selden House—Gardens/woodlands overlooking CT River. (203) 526-9195

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant, new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

INNS & LODGES
New York

Augerge Des 4 Saisons—Cozy French Inn in mountains. Skiing nearby. Award winning country French cuisine. **914-688-223.**

What do New Yorkers
REALLY
Want For Christmas?

Find out in *New York* Magazine's Special CHRISTMAS GIFTS Issue!

To place your ad, call
212-643-6500.

Issue Date: 11/30 • On Sale: 11/23 • Ad Close: 11/17, 3PM

South Street Seaport—Weekend Special. Deluxe Accommodations, From $98/Night. (212) 742-0003

RESORT
Massachusetts

Berkshires, Lakefront Ski House—Cozy 3, 4 & 5-BRs w/fplcs on 100-ac estate, private stables. 1 mi from Butternut Basin, nearby Jiminy Peak, Brodie & Catamount. 2 1/2 hrs from NYC. Avail by the season (Jan-April), week or wknd. (212) 288-7370

IT'S COLD...
New Yorkers Want to Get Away,
and the TRAVEL Section has the place for your winter getaway! Call 212-643-6500

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Tranquil setting, exciting island. Vistas & breathtaking sunsets! Oceanfront villa. 2 BR/2 bth, pvt. pool, maid, A/C. $Super$Summer$Savings!! 914-778-2581

SKI AREAS
Rockies & The West

AspenHouse—In-town 2BR, magnif. vu's, fplc. $175/nite or exchange. 303-322-7697.

CLASSIFIED INDEX

Town and Country 121
Travel 121
Health and Fitness 122
Boat and Yacht 122
NY Kids 123
Entertaining 123
Interiors 125
Services and Sales 125
Strictly Personals 128
Assortments 131

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

Competent & Empathic CSW—All Problems Treated. Flex. Hrs. CC. 212-865-7214

Affordable Therapy—Licensed PhD, w/15 years' experience. 212-807-7440

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists
In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

CODEPENDENCY TREATMENT
Recover/Heal Your Wounded Inner Child - Indiv & Group. J.L. Fine, Ph.D. **724-8025**

Grounded? Conquer Fear Of Flying—Lic'd Therapist, Also Pilot. 212-319-1119

FITNESS EQUIPMENT

RENT The StairMaster®, Lifecycle®, Treadmill/Home Gyms! Short/long term! **Call HOMEBODIES 908-527-6677**

HEALTH & BEAUTY

NEW SUNTAN LAMPS DELIVER
A Glorious Tan & Less Exposure Time.
202 East 83rd Free Trial 212-517-5700

Hairstyling & Makeup—In The Privacy Of Your Own Home By Brian Sherratt, Former Beauty Consultant: Wilhelmina & Ford Model Agencies, Vogue, Harper's Bazaar, Revlon, Clairol & Coty. 580-4300

EXPERT HAIR-WEAVING
Wig, toupee, wiglet, custom/ready-made human/synthetic hair for men & women. 4608 13th Ave., B'klyn, NY 718-871-1366

New York Magazine's
HEALTH AND FITNESS SECTION
Is The Place To Advertise Your Service.
Call 212-643-6500

HOLISTIC HEALTH

Natural Organic Renewal—212-689-8932 Relax Completely Body/Mind/Heart/Soul

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Phobias, Confidence. Cert. 1972. Nancy Donenfeld, 200 E. 61. 212-758-7575

Hypnosis: Weight/Smoking/Phobias—Stress. Cert. 516-358-0740 / 718-263-1300

MASSAGE/THERAPEUTIC

Therapeutic Blend:—Shiatsu, Swedish, Acupressure, Reflexology. 212-879-4431

Expert Swedish—Runners. Points. Injuries. Jeanie. 7 Days. 212-750-8947

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

LOTUS JAPANESE SPA
Shiatsu - Swedish / **Ramada Hotel**
(212) 502-8732 Open 7 Days. Men/Women

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. **212-447-6666 800-834-7286**

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce. 212-696-0043

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

Give Yourself A Gift Of Good Health Quality Therapeutic Massage. Women & Men. East Side. John - 212-737-8259

Unlock From Emotional/Phy. Stress—W/deep tissue. Strictly legit. 212-879-6592

MEDICAL

COLONICS & MASSAGE Certified Therapist. CPW - Warm & Relaxing Atmosphere. **212-749-6442**

Stressenders: The Complete Spa
Treat Your Body To An Elegant Cleansing At Our Newest Upper East Side Locale. A Thorough Mini-Vacation In NY Awaits You. By Appointment Only. 212-532-7280

Chronic Fatigue Syndrome—MD. Expert Diagnosis And Treatment. 212-794-9588

Colonic Therapy—Certified. Call 212-481-0588.

COLONIC/MASSAGE CENTER—Healing, Stress-Reduction Specialists. State-Of-The-Art Equipment. **831-6433**

Mastectomy Salon - Elegant & Intimate
Silicone Prostheses, Swimsuits, Bras & Lymphodema Pumps. By App't. **877-8860**

Depressed? Anxious?
Proven Results In 10 Days. New Treatment. No Drugs. Free Exam. **201-869-8511**

PHYSICAL FITNESS

Personal Trainer—I Will Make You Look And Feel Your Very Best. 212-213-1415

BeachBodies—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 662-2086

WOMEN'S BASKETBALL
Men's & Women's Corporate Leagues.
All Games In NYC. Teams/Individuals.
Yorkville Sports Association - 645-6488

Personalized Exercise - 212-966-1249—Expert Instruction In Your Own Home.

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only One Session. 212-265-2772

Medifast® Weight Loss—Administered By Board-Certified Internist. 212-535-7785

Stop Dieting! Change Habits. Free consultation, one-on-one - your office or ours. **The Caryl Ehrlich Program 212-986-7155**

Obesity is a Disease,
NOT a Character Flaw.
Physician-supervised weight-loss
and weight-control program treats
obesity with medication plus strict
nutritional counseling in private
West Village doctor's office.
For appointment, call **212-529-4540.**

Your Very Own Weight Coach—Hypnotherapy Program. 212-732-3482

NEW YORK Magazine's
HEALTH AND FITNESS
Section
Exercise Good Judgment
And Do Something Healthy
For Your Ad Campaign!

For rates and information,
call Mark Bristow at

212 • 643 • 6500

BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACQUARIAN CHARTERS: Top yachts, exquisite catering. Impeccable Attention To Detail. **NO FEE! 212-741-0708**

WHEN YOU invite up to 150 guests and need a fine dinner yacht in the $40 to $75 range complete, call **Judy: 212-307-0985.**

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your
largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

Manhattan Yacht Charters
Exceeding Your Highest Expectations!
212-995-5470

MYSTIQUE
Classic Weddings, Private Parties.
MYC, Inc, Wall St, NYC - 718-351-9395

NORTH COVE YACHTS • 212-321-9350 Great yachts for parties afloat - 2 to 200 guests, any day, year-round from our own **Marina At The World Financial Center**

"Cloud Nine" Luxury Yacht—Reserve now for Xmas & New Year. 212-248-3800

ADVERTISE YOUR VESSEL IN
NEW YORK Magazine's
BOAT AND YACHT SECTION.
Reach 1.7 million readers
who revel in creating perfect parties!
Call Denise Sisto:
212-643-6500

WORLD YACHT
Throw a party for 5 to 1,500.
WORLD YACHT, the original luxurious dining cruise, has been in the charter business since 1969 - for holiday parties, corporate events, society fund-raisers, elegant weddings & elaborate receptions. We do it all! • Our experts can handle all of your needs, from catering to flowers to music. • Choose from over 200 yachts in tri-state. • Customized menus for any size budget or expectation. • We charter Coast Guard-approved vessels. • Launch your party from several piers in NY, NJ & CT. • No boarding/docking fees at our marina. • Convenient parking right at our pier. • **Shop early for your holiday party - ask about our seasonal savings.**
(212) 627-2775

Xmas Parties Aboard Royal Princess!
(Up to 200 guests.) Docking: NY/B'klyn/Qns/LI/NJ. **V.I.P. YACHTS: 718-934-1014**

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners • **CHARTER DIRECT**
Boat info - 7 days a wk. **212-736-1010**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

Advertise your vessel in NEW YORK Magazine's BOAT AND YACHT Section. Reach 1.7 million readers who revel in creating the perfect party!
Call Denise Sisto at **212-643-6500**

NEW YORK KIDS

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH
AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space.)

ENTERTAINMENT

Casey The Baby Chimp—Magic show, mingle, delivery. Adults/kids 914-357-3318

Cookie's—Comic Dog Act/Parrot/Rabbits/Magic/Puppets. 212-877-8113

Starmite Puppets—Beauty & Beast, Ninja Turtles, Mermaids! Ages 2-10. 473-3409

PURPLE PICKLE
NY's LARGEST PARTY SPECIALIST
· Bat People · Beauty & Beast
· Turtles, Yellow Bird · Barney
· Mr. & Mrs. Mouse · Kid-Size Carnival
· McDonald's Farm · Cotton Candy, etc.
FREE BROCHURE · 516-242-1200
· 718-463-2641 · 212-227-1217

Disco Party—Bar Mitzvahs, Super Heroes Cartoon Characters & More. 718-966-0255

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

Mime Time Magical Party Adventures—Ages 1 to 91. 914-352-3097; 201-444-3690

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

PARTY SPACE

DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping-Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **212-564-4590**

GREAT PRIVATE PIZZA PARTIES
At festive pizza & pasta restaurant. Kids love the clowns & fun! **212-877-8015**

Party Poopers—We have the space, themes, costumes, cake, music & mess! Great pvt parties, ages 1 & up. 587-9030

HACKERS, HITTERS & HOOPS
Indoor Sports Complex: Baseball Batting, Basketball, Volleyball, Mini-Golf, Videos & Much More. Well-Organized Sports Fun & Fantasy. Maureen: 212-929-7482

Upper East Side Billiard Club—Best party space for kids! 10-200. 212-831-7665

You'll find some of the city's most talented, charming and amusing performers in our **NEW YORK kids! Entertaining Section.** Let us show you the way to services designed especially for children - Camps, nannies, party servics, tutoring, day care, sports and music instruction, and much more. Call Denise Sisto at 212-643-6500.

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Color Caricatures—Fast, Funny, Friendly. Draw 1-1,000. 212-254-8927/914-834-4079

Caricatures By Giordano—Reasonable Prices, Fast. 212-860-8853; 201-778-6379

Herman—"Party Artist Par Excellence" & unique portraits via mail. 914-357-3318

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Top Artist & Associates—8-150 pp/per hr. Paper, t-shirts. All events! 516-767-4201

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

ENTERTAINMENT

SINGING TELEGRAMS
Strips • Belly Dancers • Murder Mysteries
Balloons!!! CLASSACT 718-482-7464

ALWAYS ENTERTAINING
Elegant Entertainment For Corporate, Private and Holiday Events. Fabulous Performers and Costumes. **212-255-9540**

FUN NEW PARTY IDEAS
Instant Superimposed Photos: sports, themes, magazines. Recording booth, DJ, karaoke, photo IDs, Surfing, Dog Tags, Rapman, tattoos, dancers, $ booths, mime, lookalike, airbrush, carnival. **800-223-6060**

Josh Sands - "ThisIsYourLife" Roast—Hilarious! 212-713-5330, 908-679-0874

PSYCHICS - Parties/Private
Ages 7-77; 1,000 other great acts. **599-7576**

SEXY STRIPPERS 744-9000
Hot, wild fun. Duos. Pick from Photos.

UNIQUE THEME PARTY
Specialists - Complete Entertainment—Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920s, Fantasy. **Barry Dean - 516-536-6606 / 212-809-6666**

Magician • Mentalist • Ventriloquist—Adult/kids' classical shows. 800-244-3224

REAL TV GAME SHOWS!
Wheel, N. T. Tune, Personalized Jeopardy & Disc Jockeys, Casinos - Theme Parties: 1920s/'50s/'60s, Western, Sports, Karaoke. **Allen Entertainment 516-938-8181**

LIVEN UP YOUR PARTIES!
Christmas/New Years • 201-716-0950
Instant Superimposed Photographs

Superstrippers - 496-1000—Sexy! Duos. Costumes. M/F. Choose from Photos.

DIAL-N-ACT • 212-861-2438
Hot Strips • Mr. & Mrs. Santas • Bellys

"Bravo!" Entertainment--NY's Top Talent **Murder Mysteries,** X-Mas Chars, Themes, Roasts, Look-alikes, Magic. **212-744-9000**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

FEMALE STRIPPER—Prof'l performing artist will dazzle all. Office birthdays my specialty. Call **AMBER!** AmEx
201-795-4892 212-982-3186

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

Have A Merry Karaoke Xmas Party—Song Byrd Entertainment - 718-544-4756

BALLOONS & THINGS
Bouquets & Packages. **914-638-6470, 516-829-2818, 212-226-7900, 718-263-3855**

PARTY PERFORMERS' NETWORK
The finest entertainers for every occasion. Corporate/Private Parties. **(212) 781-1440**

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
212-627-9442; 718-693-9441; 516-328-6700

GREAT SEATS - 302-1643
Knicks, Giants, Xmas Show, All B'dway

Unique, Fun, Exciting—Human Bowling. Velcro Wall. Laser karaoke, tricycle racing & more avail for your next event. Also have Silly String & party supplies at wholesale. Small orders ok. **212-387-7700**

BALLOON BOUQUETS®
Decorating. Special Events. **212-265-5252**
Nationwide Delivery Info: **800-424-2323**

Santa Claus—Live - In Person - At Your Party! Call: (718) 274-7321.

Singer/Tap Dancer—Elegant, Classy Act! Impressions/Comedy. 212-714-7083

Theater-To-Go—Costumed Xmas Chars. Murder Mysteries. Roasts. 496-1000

●● STRIPTEEZ•A•GRAM ●●
The **ONLY** Gift That **UNWRAPS** Itself!!!
Hot, Sexy Girls · Gorgeous Guys
212·391·2480 · 516·579·5428 · 718·352·9423

NY's Finest Magical Entertainer—shows, strolling, participation & fun 718-885-3038

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

Karaoke—Lip Sync, Foto Favors, Trivia, Virtual Reality, Rec. Booths. 718-268-4411

•HOTBODIES / STRIPS!!! •
516·424·4016 • 212·912·1705 •• BELLYS

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

Presenting: Your Guest(s) of Honor's Life in a Hilarious **"Roast N' Toast"** Format. B'day/Anniv. **212-713-5330, 908-679-0874**

Balloons, Costumes, Belly, Strip & Party Entertainers—Anywhere, at any time.
LIFE O' THE PARTY. **201-342-2121**

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! 212-929-8609

ENTERTAINMENT/MUSIC

!!! SAMBA & CALYPSO !!!
Hot Brazilian Music & Dancers - Reggae, Carribean, Bossa Nova, Brazilian Jazz, Int'l. **Over A Decade Of Great Music!**
SAMBA NOVO Ron: 718-965-1765

Mobile Music DJs - "Simply The Best"—Intrepid NY Guide. J. Shane 800-551-2136

MARK SONDER MUSIC, INC.
The Right Music for Any Gathering!
212-876-3500

Mind-Sweeper DJs—Great party music, '30s-'90s. Lights, prof. refs. 718-875-9824

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

Kit McClure Band—Elegant ladies play great dance music, '40s-'90s. **212-864-6759**

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Michael Turitto—Professional DJ - 15 yrs. Wedding/Party/Club & DJ tapes. 679-9073

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Park Swing Orchestra—212-229-1642 - Masterful Musicians Playing All Styles.

Party Tyme DJs—Reasonably priced professional DJs. References. 718-468-6240

SOUNDS PERFECT, Inc.
ELEGANT • EXCITING • MEMORABLE
Music In All Styles. **212-691-5044**

Flute & Guitar Duo 718-643-4608—Int'l Artists For All Occasions.

GERARD CARELLI ORCHESTRA
Exciting new approach by experienced dir. of NY's finest rooms. **212-662-1345**

Jazz - Cool & Elegant—Solo Piano & Small Ensembles. Jim: 212-663-1263

Jazz/Classical & So. Amer.—Duos, trios & up. Greg - 212-727-0219, 201-762-5893

Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

A Key Man In Music—Pianist, Singer - One Man Band. All Styles. 718-320-1354

A Touch Of Class DJs—Bar Mitzvahs, Weddings, Videos, Karaoke. 718-966-0255

Best Swing Band - Lowest Price—Unmatched Credentials. 212-245-3059

BLACK-TIE DINNER?—Have same top Violins/Piano seen famous places/hotels! Music: Broadway to Vienna! **718-478-2982**

BOK MusiC—Bands, DJs, etc... Free Kit! 800-723-0739 or 914-723-0739: Brendan.

Chamber Music Ltd.—Elegant Holiday Parties, All Occasions. 212-362-2070

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 **516-374-5422**

Pianist/Singer - Jazzy Gershwin, Porter—Broadway, Classic Rock. 212-222-3169

Jazz Up Your Party—Great Musicians. Great Prices. Wurtzel. 212-799-2910

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

'40s Swing & Jump—Allysa Torey & The Bourbon Boys Swing Thing. 212-966-8535

GIFTS

Custom Song Parodies—Love & Marriage to Corporate Roasts - Give the Unique Gift of a Personalized Song! **516-328-1587**

Grand Chocolate Pizza®!—Beverly Hills' Best! Next-Day Delivery. 800-475-7787

I Write The Songs®—For Gifts, Romance and Celebrations. JR: 212-362-9308

GIFT BASKETS

THE AMAZING BASKET CO.—We create holiday memories & a gift **4 U 2!** **(212) 595-8745 Nat'l: (800) 442-2WOW!**

BASKETS EXTRAORDINAIRES®
Award-Winning Gift Baskets Worldwide.
Your Present Solution! (212) 643-0171

NOT JUST A BASKET®
Our **Concept Differs** From The Rest.
Same-Day Delivery. **(212) 249-6353**

Quintessential Basket—Quality within your budget; nationwide del. 212-929-4896

JODI'S BASKETS UNLTD.
For a Holiday Gift That's Special!
NY/NJ deliv. **800-477-3603; 201-487-3603**

Baskets Unlimited—Customized. All Occasions. Holidays. Nat'wide. 931-3099

A TISKET A TASKET®
Call Now for Corporate, Hanukah, Xmas!
NYC: 212-967-9366 Nat'l: 800-955-2847

GOURMET

Julie Cooks Parties For Food Lovers—In NY & the Hamptons. Call 212-243-1783

'Tis The Season For Celebrations!
...And The Entertaining Is Easy!!!
Events · Planning · Locations · Fun Tymes
FoodThoughts · NY/NJ · **201-944-FOOD**

CONDOTTI—Catering Italian Country Cuisine or California Thai. Private or Corporate Parties. **212-688-6886**

Concepts For Cuisine's Festive Holiday Catering Menu - Call For It NOW! All Party Services. CIA Grad. **(201) 236-1378**

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

WEN MING CATERING—Great **Dim Sum.** Chinese food, corp/pvt lunch, party. Elegant, Inclusive, Reasonable. **599-4585**

Chez Vous—Elegant catering. Home, office, loft, yachts. 718-720-0900

PARTY SERVICE

COUNTRY CLUB—Unique, 1940s Palm Beach Country Club setting for Holiday Parties on NY's East Side. **Prime dates still open! Special rates for large parties.** Corp/pvt, for 30-900pp. Phil Gaziano: **879-8400**

S.O.B.'s—Sounds Of Brazil - Tropical theme parties 20-400. **The Grand** - newest club on the scene - post-modern elegance - 350-1000. **The Ritz** - Awesome! - up to 3000. Corp/social, weddings. **727-0949**

Halcyon—600 Feet Above Central Park! Stunning Setting, Complete Catering & Planning Services. Call Natalie: 468-8710

Coldwaters - Private Room, Seats 15-75—988 Second Ave., nr 52nd St. 212-888-2122

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fireplaces, with Atrium. Personalized Planning for 40-300. **Colleen - 212-989-5689**

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. **Anne: 212-753-4858.** 987 2nd Ave. (corner 52nd).

Need A Party? Call **Artie's Warehouse "Full-Service Restaurant."** Catering for all occasions. Call Lisa: **212-989-9500** Tue-Sat

PARTY AMIDST NOSTALGIA
In Terrific 1940s Big Band Ambiance.
5 & 10 No Exaggeration
77 Greene St. 212-925-7414
Perfect for **HOLIDAYS,** Anniversary/ Bridals & **REHEARSAL DINNERS!**

Delia's Dining And Music—Fri & Sat. 7pm-4am. Pvt Parties. 197 E. 3rd. 254-9184

"CELEBRATE YOUR NEXT EVENT"
AT DEZERLAND'S '50s FUN CITY
Check our large ad under "Party Space".

Party Time Is Now At The Gulf Coast
Cajun food in a fun & whacky atmosphere! 20-200. Call Kris at (212) 206-8790.

WEDDINGS AT MORAN'S—Elegant yet affordable parties. Complete planning of every detail. Brian: 212-732-2070

NEW YORK's FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: 691-9060 - Andy or Cheryl.

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

Simcha Glatt Kosher Caterers—20-300. For app't, call Tom/Colleen: 212-989-5689

METRO—NY's Best Deli Caterers & Party Planners. Reasonable Rates. Our Place or Yours. **(212) 581-9100**

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

Cactus Cafe—Margaritas & Mexican! Parties to 80. - 1 W. 3rd St. - 212-674-5991

PARTY SPACE

SHOP ON VIDEOTAPE!
Mansions, Hotels, Yachts, Caterers, Lofts, Bands...: Free Party Planning! 212-765-8714

Elegance • Economy
Best Spaces • Lowest Prices. 212-245-3059

Club USA—(Designed by Thierry Mugler) - Corp/Holiday/Priv Events w/dancing, 250-1500p. Outside caterers welcome. Call Nancy Levy - 473-7171. We also own The Palladium, Limelight and Tunnel.

24 FIFTH AVENUE
Art Deco ballroom
with distinctive food,
service, and party planners
to assist you.
Call (212) 254-1300

Holiday Entertaining
AT ITS FINEST - Prime Dates Available! Simple to Spectacular. Exquisite Cuisine. Unique Holiday Themes. 25-600 Guests.
GROLIER
212-679-2932 **29 East 32nd Street**

BEAUX ARTS MANSION
Dramatic Entrance, Marble Staircase, Fireplace, Oak Library. **212-677-3173**

HOLIDAY PARTY TIME AT BOXERS
Perfect parties are our forte. Plan your corporate or private party at BOXERS in the heart of the village. "Great Food, Great Drinks, Great Fun." 20-175 people. Call Executive Chef Ralph Pagano for consultation. 212.633.2275

LANDMARK On The Park
Affordable, elegant space. Great location. Wedding receptions, corp/priv parties & special events. 10-850 guests. **212-595-8410**

FIFTH AVENUE LOFT
Opulent style, modest price. Creative holiday package. Distinctive catering, bar, piano, entertainment...all the accoutrements for a **Wonderful Party!** **620-0622**

KLIPPER KLUB
"Elegant Entertainment Club"
Private Parties - 10-1,000.
Available for Special Events.
636 Sixth Ave. (corner of 19th St.)
(212) 924-5151

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. ***202east*** Doug: 212-861-4330

HACKERS, HITTERS & HOOPS
Bright, cheerful, interactive complex blends sports with fine entertainment complete with comfortable bar and 23,000 sq ft of fun & games. Live your fantasy. Perfect for all events - corp & private. Mary Ellen: 212-929-7482

DODA'S AMERICAN COUNTRY SALOON & DANCE HALL
Dancin', Eatin' & Havin' Fun!!!
Free Dance Lessons, Live Bands.
NY's Largest American Country Club - 50-800, w/wo Catering. **212-564-4590**

Wild Western Space—For your next event for 10-400. Known nationally for fun & excitement. Silly string, human bowling, laser karaoke, velcro wall, tricycle racing. Have a real party to remember at a reasonable price. **Aces & 8's: 212-387-7700**

CELEBRATE YOUR EVENTS AT
DEZERLAND FUN CITY
6 CONCEPTS UNDER ONE ROOF
Guests will have the time of their lives cruising our '50s Hot Rod Disco, Drive-In, Sing-Along Room, and the most unique 40,000-sf Gameroom/Sports Complex and **'50s Classic Automobile Collection.** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests - *with or without catering.* ***212-564-4590***

ELLEN'S STARDUST DINER
For A Cool '50s Party! Custom Menu, music, videos, memorabilia, nostalgic. Sweet 16s, Birthdays and Weddings.
Rent Our Diner For Your Christmas & New Year's Party!
56th St. & 6th Ave, NYC. 212-307-7575

Unique Upper East Side Billiard Club—Reserve now for Xmas, New Year's, Bar Mitzvahs, Birthdays... Pvt/Corp Parties. Music/video, lounge/bar. 10-200. **831-7665**

200-Year-Old Farmhouse—Set on 47 acs in Queens; tents. Pvt/Corp. 212-860-7910

ANGELIKA FILM CENTER
NYC's Most Unique and Exciting Party Space. Will Cater. Call **212-274-1990.**

DANCETERIA $29.95 pp.
FOOD, LIQUOR, MUSIC. Corp/Holiday Parties. 29 E 29th St. **CALL 516-653-4023**

Free Location & Event Help!—100s on-line. Call "Locations, Etc." 212-879-3809

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

WEDDINGS

CELEBRATE YOUR WEDDING
AT DEZERLAND'S FUN CITY
Check our large ad under "Party Space".

Delmonico's—Weddings in Victorian Splendor. 212-422-4747

For the Event of a Lifetime—Spectacular locations in the tri-state. 212-679-2932

What do New Yorkers
REALLY
Want For Christmas?

Find out in *New York* Magazine's
Special CHRISTMAS GIFTS Issue!

To place your ad, call
Denise Sisto at 212-643-6500.

Issue Date: 11/30 • On Sale: 11/23 • Ad Close: 11/17, 3PM

INTERIORS

New York Interiors is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ART

Oil Portraits From Any Photo—$95 and up. Paul Lynn Galleries. 1-800-852-5196

Hand-Painted Boxes—By Artist In Met Museum. Sold at Barney's. 212-675-0111

Mobili Interiors/Cambridge Fine Art
One source for original paintings, sculpture, interior planning. **718-424-1811**

PLAIN & SIMPLE—Amish quilts & fine painted furn. Soho Emporium. 274-9319

CORRECTIVE WORKMANSHIP

PUNCHLIST INC., Corrective Carpentry, Problem Solving Design, Specialist, In Final Completions. **(212) 460-9059**

HOME/BUSINESS IMPROVEMENT

NY Craftsmen—Carpentry, electric, etc. Contracting. All size jobs. 212-477-4477

Organize/Design—Closets, papers, home office, things - etc. (212) 751-5011

Professional Handyman Service—Finally, someone to call for all the odds-and-ends projects around the house. **212-388-8235**

Renovations—Kit, Bath, Apts. Lic., Ins., honest/reliable. S.T.H. Const 212 964-5011

INTERIOR DESIGNERS & ARCHITECTS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration without new investment - featured NY Mag, NY Times, CBS. **Only $195/rm.** Tri-state area. **212-288-8888**
Call for our Free Brochure.

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Ref's.
Call Steve Lyons: 212-371-6771

Mendenhall Group Interiors—And Accessory Packages. 212-744-9413

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget. Let me amaze you. **Call: 212-288-1863.**

Former Bloomingdale's Designer—Will beautifully transform your space. Budget-oriented. **Sasha Designs - 212-243-1738**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-826-1069

INTERIORS Advertisers—Reach 1.7 million readers every week! 212-643-6500

KITCHEN/BATHROOMS

Bathtubs, Sinks, Wall Tile—Resurfaced like new. Work guaranteed. 800-894-0092

LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. **212-340-9111**

PAINTING & WALLPAPERING

Up Against The Wall—Meticulous Paperhanger/Painter. Free Est. 679-5024

ROSECOLORED PAINTING
Top-quality painting & faux finishes. Attention to detail. Refs. **212-642-5520**

Perfection Painting: Quality Painting. Established, professional. Emphasis on preparation. Affordable. **212-362-9763**

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-744-9413

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

Fine Painting & Papering—Expert, neat & reliable. Ins. Denis Cleary: 212-633-1164

European Expert Painter—Wallpapering. Insured. (718) 458-5733

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals & Mini-Blinds By Hunter Douglas. KINGSBORO **212-243-0722**

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet!" - Joan Hamburg.
212-538-6567 **718-748-8600**

DIAL 1-800-CARPETS
Deep Discounts--Commercial/Residential
HAGGAR INDS., INC. Est. 1932. VI/MC

NEW YORK Magazine's
INTERIORS
A unique opportunity to target an upscale audience interested in sophisticated and distinctive surroundings.
For details, call 212-643-6500
INTERIORS...
THE SPECIAL PLACE FOR YOUR SPECIAL STYLE

SERVICES AND SALES

New York Services And Sales is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad. Special Service Rate: $65.00 per line, one time ad. (Frequency rates are available.) 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APPLIANCE

Call Dial-A-Brand With Make/Model.
Appliances, Television, VCR.
Kitchen Specialist - All Brands. VISA/MC.
1-800-237-3220 **516-378-9694** Est. 1967.

Factory-Direct - All Brands TV, VCR, AC, Appliances, Refrig, Washers/Dryers. Ship tri-state 24hrs. Call us w/make/model. Get Low Price. **Pricewatchers - 718-470-1620**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Microwaves At Low, Low Prices. **Home Sales Enterprises.**

ART

EDITH MONTLACK—Original oil paintings & portraits. Member of Royal Society of Artists. Published author. Free brochure. Call: (914) 636-4125

Original Contemporary Portraits—Acrylic. Great Gift! 212-330-9297

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. 212-874-7692

#1 PSYCHIC HOTLINE
Talk Live With Brilliant Psychics! 24 Hrs. 900-370-4333 $3.95/min. Tekline PW, NY.

TELEPSYCHIC—Morris Fonte, now available for business/personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

Erica - Psychic—Clairvoyant. Reunites Lovers. Solves All. Tells All. 718-545-2845

AUTO RENTALS

MERCEDES RENTALS
Day, Weekend, Week
SL's & Sedans
Call: 914-968-8200

CLEANING SERVICE

Never Clean Your Home Again...Let Us! Leisure Cleaning Services, Ltd. Insured & Bonded. **212-628-6130 & Relax.**

Little Elves—Detailed Quality For Home/Office & Heavy Duty/Renov 212-674-2629

Corporate Clean—Commercial/Resid. Cleaning. Credit Cards. 212-255-3920

Wax We Floors, Wash We Walls
Clean We All, From Baths To Halls
Imaculean **212-995-8686**

FOR SALE

Noisy Neighbors?
At Last! A Remarkable Breakthrough For Noise Relief: The Quiet Machine®.
Free Brochure. First & Co. - 718-544-7563

JEWELRY

Jewelry Repair—Replace watch batteries, restring necklaces, all jewelry services provided. 118 E. 28th, NYC. 212-679-8154

LICENSED MOVER

MORTON & LEEDS
Lic/Insured. 24 hrs. **212-674-0470**

WEST SIDE MOVERS
Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave., NYC. 212-874-3866. DOT 670.

To Advertise In
NEW YORK Magazine's
SERVICES AND
SALES SECTION
Call 212-643-6500

MIFA MOVING
Professional/Affordable. Vi/MC.
Local/Long Distance. DOT #12255.
Florida & California Specials. **979-2571**

LIMOUSINE SERVICE

YOUR CAR/OUR DRIVER:
Concerned About Traffic/Parking/Theft? Relax In Your Car While Our Chauffeurs Drive You At Reasonable hrly/wkly Rates.
CHAUFFEUR ELEGANCE 737-1633

Super Stretches—6-10 Passengers. Low Rates. C/Cards 800-225-4933 718-531-3196

Limos—6-12 Passengers. From $30/Hr. AX/MC/VI. 212-518-9510 & 718-318-1169

Timely Wheels Inc. 212-645-9888—Luxury Sedans & Stretches Avail. AMEX

Stretch—$50/hr. Special $149/4 hrs. Avail 24 hrs/7 days. All Credit Cards. 874-1403

MASSAGE

Relaxation...Just A Touch Away—By App't Only. Low Rates. 212-996-0255

Continued on next page.

Continued from previous page.

MASSAGE

A DELIGHTFUL MASSAGE
Exceptional Relaxation in Midtown.
East 50s - 7 days - Private. 212-754-1470

A Beautiful Touch—The experience you'll return to. New Staff. Private. W. Village/Wall St. access. **212-727-9142**

Unforgettable Massage For...—Distinguished Men/Women. 212-532-1397

Mystique—Elegant, Sensitive, Pleasurable Massage. New, E. 40s. 212-949-7540

THE PLACE FOR THE '90s
New - East 40s. 7 Days. 212-949-7540

Shiatsu—Japanese Massage. E 75th St. Residential also. (212) 288-8143/8943

A Superb & Joyful Massage
East 30s. Private, 7 Days. 212-213-5167

A Heaven—Perfect Relaxation For The Modern Man. E. 60s. 7 Days. 212-838-1948

Fireside—Swedish, Shiatsu. The Ultimate Body Therapy. *212-229-2873*

LA BELLE FEMME
E. Side Relaxation. Resid/Studio. Midtown. **212-980-9005** **212-980-9006**

An Exceptional Massage By French—Lady. Clean & Private. 212-888-3497

New Michelle's Studio—European Massage. Private. By App't. 212-957-2080

ADVENTUROUS MASSAGE
Artistic & Private. 212-545-1549

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage.
Studio & Residential. 212-472-1138

SENSATIONAL, SOOTHING & SAFE
Clean & Private. 55th Off 5th Ave.
Studio/Residential. **212-315-3525**

The Incredible Lightness Of Touch—New...East 60s. Private. 212-421-5963

EUROPEAN TOUCH
Of a mature lady. Warm, considerate.
Private. E 50. 10-8pm. **212-980-8172**

MAGIC TOUCH
Total Relaxation Guaranteed. Studio & Residential. Swedish & Shiatsu By App't. E. 50s. CC's Accepted **212-755-4376**

A Sensational Touch.......Exhilarating!—W. Village (Wall St. access). 212-645-4995

BLISSFUL!
The Art Of A Gentle Touch.
E. 50s. Private. In or out. 212-355-3247

New Tasha's Place—Adventures In Exotic Massage. Comfortably Discreet. Private Location. 212-581-2946

Erik's Taoist Massage For Men—$150. Soothing, Loving, Relaxing. 212-213-1207

LOVING MASSAGE
Beautiful & Private 212-826-3131

Exotic Massage—7 Days. Uniquely Special. Private. Call 212-779-4297.

NEW SALON 26
Total Relaxation For The Body And Mind.
By App't Only. Open 7 days. **212-725-7253**

Your World At Our Fingertips
New Concept. Spacious Park Ave. locale.
10am-1am. **212-481-8692**

EXECUTIVE STRESS RELIEF
Private. By App't. 212-666-2816. $175.

Parisienne Salon—Enjoy A Relaxing Swedish Massage. By App't. *212-397-5875*

Courtney's Back—212-779-9226. Elegant, Beautiful, Private. East 30s.

Relaxing Bodywork By Alex—Studio/Residential. 212-727-9449

NEW CALIFORNIA SALON
Experience Exotic Massage California Style All American. 212-247-5017

FOR EXECUTIVES - RUSSIAN—Massage. Full Body. Natasha/Joseph.
W. 94th: 212-222-4868 / E. 10th: 387-8976

Your Shangri-La—By The UN. Private, European Massage. 212-838-4104

European Aromatics
E. Side Locale. 10:30am. 212-223-2658

BELLISSIMA - 212-371-0297
A Wonderful Massage For Selective Men.
Studio/Residential. **10am-2am.**
7 Days. Residential. 24 Hours.

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

ALOES 212-799-7087
Japanese Shiatsu & Residential Service.

Extraordinary Massage—Unforgettable! *East 20s...212-685-5614*

Brooklyn's Best Relaxation—Open 7 Days. 718-789-3799, 718-789-2335

Miramar Salon—Superb Bodyrub, Relief Of Tension. By App't. Call 212-826-8814

BodyCare By Tomas For Men—$150 Relax, Refresh & Renew. 212-725-4661

A Gentle Touch—Loving, Excellent Quality Massage. W. 75th St. 212-362-8176

EAST & WEST (212) 964-4483
Body Shampoo & Japanese Shiatsu

COSTA DEL SOL / 212-371-0175
Elena & Friends. A World Of Relaxation.
Swedish & Shiatsu. **10am-2am.**
7 Days. Residential. 24 Hours.

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

FUJI 212-734-6691
Masseuse from Japan. E. 70s.

THE BUSY BEE—
International Technique. 516-739-3131

Hakone 212-486-6444
Professional Masseuses From Japan.

Licensed Masseur For Men—East 50s Studio/Your Hotel. Richard. 212-759-6210

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

MIYAKO (718) 631-2347
LIE Exit 31. Japanese Shiatsu.

Masseuse/Nurse—E. 88th. Formerly 79th. 10am-10pm. Res/Studio. 212-876-1747

Okinawa Spa—Wonderful Shiatsu/Swedish/Sauna/Showers. 914-833-1555

KIKU 212-223-2650
Japanese Shiatsu - Swedish. Residential.

Sophisticated European Lady
Luxurious Surroundings.
Residential/7 Days. **212-262-4537**

SUPERB MASSAGE—
Reflexology. Private. 212-489-5322

STUDIO 50
Japanese Shiatsu & Swedish
212-832-3920/3928

Massage—Queens Location. Parking Available. Private. 718-969-3422

AKASAKA 212-580-9029
Japanese Massage

Jessica & Danielle—Swedish Massage. Private. East 80s. All CC's. 212-861-5969

Gabrielle & Tess—Swedish Massage, All Credit Cards. 212-888-2070

NATURALLE 212-888-1807
Massage Therapy. Relaxing Treatment.

Ginza—Oriental - East 50th Street. Studio/Residential. Private. 212-759-4625

First Affair Massage...Is Unforgettable—Midtown Location. 212-752-6430

Grand Opening—Diane and Lauren - E. 60s salon. All c/c accepted. 212-888-2070

Massage Fit For A King—Private Studio. 7 Days, Residential. 212-319-9863

Lisa Salon—Private Relaxation Center. 212-398-0283

Chinese Bodywork—Grand Opening, Private Quality 212-661-2334

Crystal Salon—Time For Relaxation. Excellent Body Massage. Pvt. 212-545-8043

Mother Touch—East 40's. 212-949-7963 By Appointment Only.

Excellence, Security & Convenience—
Late calls okay. E. 70s. 212-744-5633
Also, New West 70th 212-580-7569

You Have Tried The Rest—Now Try The Best. Healthful, Relaxing. 212-481-7790

Soothing Massage With French—Tradition. Private 212-686-1550

Daisy's Salon—Relaxing Massage. By Appointment Only. Call 212-586-3713.

Professional Massage 212-369-5535
Excellent Japanese Masseuse. Residential.

New Salon—Day appointment only. 718-497-2843

Massage—Professional Therapists. Relax your body. 718-423-3169

CHRISTINA
Exceptional & Classy
European Masseuse For Distinguished
Gentleman. 212-439-1119

To Advertise In The **SERVICES AND SALES Section**, Call **212-643-6500.**

MORTGAGE PLANNING

$ave Interest—Mortgage Prepayment. For Free Literature: 516-561-3000, ext. 130.

PERSONAL SERVICES

From $10.00 A Month—24-Hr Answering And Mail Services. Action - 212-279-3870

Organize Your Home/Office—Rolodexes To The Entire House. 233-0156. Top Refs.

Phone Answered In Your Name—From $8. Mail/800/Beeper/Call: 212-868-1121

Call Your Personal Concierge Inc.—Shopping, Parties & Deliveries. 685-7607

GET YOUR ACT TOGETHER!
Whether it be your office filing system, closets or whole apartment, *this professional organizer will coordinate your life.* If you put a price on your time, we'll save you a fortune.
Free Consultation. 212-860-0257

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

PHOTOGRAPHY

Photos With Wit, Spirit & Life—Any Occasion, Gifts 212-239-1081

Gentle, Lo-Key Photos—Professional. Weddings/Corp. Brochure: 212-921-9255

Best Wedding Value—Both Formal And Candid. Karen Milliken. 212-689-6123

LICENSED THERAPY

ACHIEVE SEXUAL SUCCESS
NYC's ONLY AASECT **Certified**
Surrogate Program Offers The Highest
Success Rate For Impotence, P.E. &
Sexual Shyness. MD Supervised.
DON'T BE FOOLED BY IMPOSTERS!
212-971-6060

SMART MEN! READ THIS!
Too Busy To See Us? What If You Knew It Would Help Your Sex Life? Make You More "Devilish"? Smart Executives Choose Our Sex Therapy Center Over All Others. Expert-Designed ***Surrogate Program.*** MD Supervised. Convenient Hrs & Parking In Manhattan.
Make The Right Choice! 212-721-7650

Caring Surrogate/Counselor—For Sexual Problems Only. Queens. 718-641-8655

Caring Therapy Treatment—For Sexual Problems And Stress. 516-482-3702

SEX THERAPY
If you suffer from: Impotence, Premature Reaction, Sexual Inexperience, Aging Sexuality, A Sexually Stressful Marriage...Then **Surrogate Therapy** May Be Your Only Answer. Prof'l Cert. Staff. Ins. Where Accepted. Midtown Loc. Crd Cds.
Call Interactive Therapy 212-725-3757

ROLE PLAY

ELEGANT ESCAPADES
Residential Only. 212-369-1055
Relaxation Therapy.

Sensual Relaxation—Discriminating clientele. East 50s - by app't. 212-308-4149

PAMPER YOURSELF
With Total Body/Mind Relaxation.
Call Michelle - (212) 831-1851

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. E. Side Locale.
10am-midnight: **212-889-8374 / 779-4093**

What do New Yorkers *REALLY* Want For Christmas?
Find out in *New York's* CHRISTMAS GIFTS Issue!
To place your ad, call Denise Sisto at 212-643-6500.

Continued on next page.

Continued from previous page.

ROLE PLAY

French Elegant Role-Play—By Europeans, Brazilians & Americans. New! West 57th. Role-Play. 212-262-0830

One-In-A-Million Relaxation—For The Harried Executive. East 80s. 212-734-4419

LuvSaver—Unfulfilled fantasies explored! Solutions. No taboos. 212-246-0331

Nurse Psychodrama—Relaxation Therapy. East 80s. 212-734-4419

Recession Psychodramatist—Demonstrates All Scripts. Ms. Park. 212-496-1794

Psychotherapist—Explore All Subjects. Role Playing - 24 hrs. 516-422-2404

Retreat Into Luxurious Elegance—Relaxation In Exclusive, Pvt Gentlemen's Club Atmosphere. Diana. **212-644-0507**

Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

DOMINIQUE
First Class Elegant Role Play 212-439-4869

Unique Role-Play—For The Ones Who Expect Only The Best. 212-465-2570

Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 212-888-1666

Professional Role-Play
Enjoy Relaxation Therapy. East Side.
10am-midnight: **212-684-3574 & 684-3765**

Total Role Playing—Private. East 80s. 212-517-6957; 212-517-6538

TLC in new york—Midtown - app't only. Full recorded info: 212-969-0103 / 0213

THE PARADISE CLUB
Voted NY's #1 Club.
Major Credit Cards Accepted.
42 West 33rd St. 212-279-0179

EXECUTIVE STRESS RELIEF
Join Our Elite Clientele For The Ultimate In Role-Play & Relaxation. 212-714-1537

Therapy Paradise—#1 Place In Town For Total Relaxation. 212-956-8772

Exotic Retreat—East 50s. Imaginative Role-Play. 212-644-9259

Marilyn's Million $ Therapy—Complete Relaxation. Days. Resid. 516-868-4962

NUTCRACKER SUITE
Role-Play For The Connoisseur.
Elegant. Madison Ave. 212-779-7643

Role-Play—Understanding Your Inner Needs & Desires. Elegant. 212-714-7088

MORGAN & BARBIE
1st Class Relaxation Therapy. 11am-2am. Elegant/private. Credit cds. 212-397-4282

Converse & Role-Play—With Suzanne Cummings. Free yourself of stress. Use sensitive reinforcement. 215-546-5008

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

Treat Yourself To Total Relaxation—That You'll Never Forget. 718-353-9151

Sensual Relaxation—For The Discerning Man. Total Relaxation. Manhattan Residential. 212-397-0795. Cindy/Tina.

Anna's—For Relaxation That Takes The Stress Out Of The Day! 212-460-5708

Arena 212-331-3429—Commissioned Dramas. Credit Cards Honoured.

Cerridwen's Inspiration—Humanistic Psychodrama. 212-714-7174

Elegant, Mature Role-Play—Person To Person. Call Stephanie. 212-759-5070

Relax With Risa—Enchanted Role-Plays. Call 212-736-0877

EUROPEAN PSYCHODRAMA
At Its Best. From Mild To Intense. Sophisticated & Creative. Hilda. 212-799-2567

Exquisite Relaxation By European—Ladies Private By App't. 718-238-1367

ALOHA CLUB
Sensual Relaxation Only A Phone Call Away. Residential OK. 212-696-9332

Latin Relaxation Therapy—E. Side Jacuzzi/Steamroom Incl. 212-679-3744

EXECUTIVE LAUREN
Explore Your Exotic Dreams.
For Mature Gentlemen. 212-490-9571

Unique Conversation—Psychodrama & Role-Play. 212-970-3360

New, East 30s, Upscale Club—Complete & Superb Role-Play. 212-679-7712

PEACE & LOVE FOREVER!
The '80s are over. Relax, unwind & indulge w/relaxation therapy. 212-223-9453

Psychodrama/Expert Behavior—Therapy. Doreen Lash. 212-581-4002

Unique Role-Plays For The Unique—Nurse Drama A Specialty. 718-886-1669

Relax In Luxury—For The Discriminating Gentleman, Mid. East 212-980-4114

ROLE-PLAY
The Best In Private Psychodrama.
Free Consultation. 212-229-0429

Relax In Our Traditional Englishman's Club. Enjoy Our Soothing Herbal Therapy. By Appointment Only. 10am-8pm. 212-315-1248
Now Hiring Experienced Staff

Relaxation Specialist, Role-Play—Total Rejuvenation. Pvt. 212-213-1198

RENDEZVOUS
If You're Thinking Of Treating Yourself To Sensual Relaxation Therapy, This Is The Only Place To Go.
Premier East Side Locale. 212-319-5521

Sensual And Exciting Relaxation—Reasonable Rates. Call 212-362-3630

Superb Relaxation By Mature Lady—Private. 24 Hours. 212-980-7013

Role Play For Those Who Need It!—Victoria Lynwood 212-974-0262

THE WAY LIFE SHOULD BE
Fanciful, Stimulating, Completely Relaxing Luxury. Caroline: 212-980-6740

Transcendentally Creative Role-Play
By Melora. East Side Apt.
212-439-6033 Melora

Role-Play—Located On The Upper East Side, For Relaxation. Ethnic. 212-734-9078

Mysteries In Your Life—Explored, Expanded & Fulfilled. 212-580-6526

Adventurous Minds Explored—Desires Respected & Expanded. 212-721-5683

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/VI/MC. 212-889-3350

Escapist COMPULSIONS Explored. Role Playing, 150 Unusual Dramas. PhD. 7 Days. 11am-10pm. 212-475-3377

New York
CLASSIFIED

YES! I WANT TO ADVERTISE IN NEW YORK

NEW YORK MAGAZINE
5 Penn Plaza, 14th floor
New York, New York 10001
212-643-6500

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Use punctuation marks or proper sentence structure. Minimum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadline is Tuesday at 5 PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers.

Town and Country ads are $34.00 per line (flat rate).

Travel ads are $35.00 per line for a one-time order; $33.00 per line for a four-time order; $32.00 per line for a seven-time order.

Mail Order, Health and Fitness, Entertaining, and Services and Sales ads are $49.00 per line for a one-time order; $43.50 per line for a four-time order; $38.00 per line for a seven-time order.

Strictly Personals are $33.00 per line (flat rate), add $25.00 for a NYM Box Number.

INSERTION ORDER

Name ____________________
Street Address ____________________
City ____________ State ____________ Zip ____________
Day Phone (for our records only) ____________________
Payment: Check _______ M.O. _______ Master Card _______ Visa _______ AmEx _______
Card Number ____________ Exp. Date ____________
Signature ____________________

AD COPY

10TH ANNIVERSARY STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. All ads placed are automatically included in ON-LINE unless advertiser declines. **Mail responses are forwarded continuously for six weeks and phone response line is open for 3 weeks after issue date.** To place an ad call 212-643-6500 or send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Advertiser must include daytime phone and address.** Phone orders accepted with MC, VI or Amex only. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Different Breed—Consultant/writer, 38, tall, dark-haired, interesting, creative, witty and kind, with strong interest in the arts and Europe. Seeking intriguing, refined, intelligent and kind female with similar interests. Note/photo please. 2394 ✉

Romance, Marriage And Family—Very good-looking Italian-American, 28, 5'11", diversified interests. Waiting to meet an intelligent female, 22-25, who is ready for a loving home life. Please write about yourself. POB 10-0044, Vanderveer Station, Brooklyn, NY 11210.

Seeking A Tall Beauty—6'5", very secure, successful, handsome and distinguished-looking attorney, 43, with "presence", wit and charm, seeks the one bright, beautiful, worldly, classy Marilyn Monroe curvy, 5'8" plus, LI/NYC, morning person of substance, 26-38, to share my life with, now and forever. Only reply with photo. No Munchkins please. 2378 ✉

Life's Too Short—Attractive, bright, athletic business-owner, a young 46, wants to share a rich future including music, the arts, city, beach and mountains in lasting commitment with like-minded woman, (30-45), of charm and beauty. Note about you - photo/phone, please. 7139 ✉.

I Have It All—Stunning, statuesque, slim, blond, 37, financially independent. Loves city excitement, country quiet, silk, denim, music, ballet, skiing, antiquing. Desires equally fabulous and successful, executive/professional man, 40-60, single, attractive, caring, funny, adventurous and ready for an exciting, romantic relationship! Photo and note please. 4111 ✉

Share Humor And Heart—With pretty, smart, successful woman, 43, who prefers Billy Crystal to Mel Gibson. 2409 ✉

Exciting, Privileged, Cautious—Iconoclast would like to meet mensch, 47 (plus or minus 5 years), with birth certificate. 7130 ✉

Romantic, Adorable, Down-To-Earth—Outdoors woman, late 30s, PhD, NYC marathoner seeks a really nice guy. 2350 ✉

Adorable Redhead—Classy yet down-to-earth, 38, Jewish (but you don't have to be). Looking for a guy who can ski Snowbird, tour the Louvre and loves autumn picnics. Note/photo. 2343 ✉ ☎

Pretty, Brainy Damsel—Seeks shiny knight for gentle jousting and...who knows? 50s-62. 2351 ✉ ☎

In Search Of That Special Someone—Single white Jewish male, 38, 5'7", accountant with own business. Enjoys Broadway, movies, dining out, comedy, long walks, sporting events, travel, romance or just spending time together. I'm caring, honest, intelligent, down-to-earth, good sense of humor, sensitive to your needs, with a whole lot to offer. If you are a woman who enjoys the same things, has the same qualities and is looking for a life long commitment, I want to hear from you. Note/phone/photo please. 4095 ✉

Committed To Making A Difference—Successful, special blond female, 37, seeks energetic, generous Jewish leader to explore possibilities; share extraordinary life, passion, family, friends, travel, adventure. 2393 ✉ ☎

Beautiful Brunette—36, 5'7", Jewish, athletic, affectionate and loyal. Seeks best friend for romance, adventure and family. You're a tall Jewish professional, 38-48, nonsmoker, and looking to build a future with a best friend. Note/photo/phone. 7115 ✉

Someone To Believe In!—Hoped for by dynamic, innovative, Ivy MD/PhD who lives life with lots of passion, humor, joy, courage, GQ looks, very fit, muscular, tall, 30s, super successful. Seeks sweet inspiration with cerebral, loving woman, to 37, to create a world of dreams. Photo necessary for reply, happily exchanged. 4116 ✉

This Warm, Pretty, Intelligent—Witty charmer is the woman you've been seeking all your life. Jewish, 5'5", young 48, dark hair and eyes, physically fit. Love laughter, friendship, theater, dining, dancing. Wants a committed, sharing relationship with a man of like background, personality and interests. Please be financially and emotionally secure, fun, 45-60, 5'9" plus. Recent photo/note please. 4097 ✉ ☎

A Loving, Fun Partnership—Is what this slim, 5'7" woman, with south-american-type good looks wants with a man, 43-55, who, like me, is bright, successful and open. Phone. 4109 ✉ ☎

And Now For Something Different—The truth - tall, dark, handsome stranger, 40, wants to be your best friend. I seek an intelligent, happy lady for a committed, sharing future. Please send photo - will exchange. 7142 ✉ ☎

Bagelette Seeks Bagel—Pretty, petite, almost attorney, late 20s, seeks fit, funny Jewish attorney, 37-42, to share life and lox. 4115 ✉ ☎

Answer This Ad—If you're an attractive, tall, successful, sophisticated, quality male between 55 and 62. I'm a stunning, fun-loving, classy, accomplished brunette, very comfortable to be with - want to share good times. Photo. 4070 ✉ ☎

Are You Out There?—Sincere, very successful, attractive gentleman, 29, who is financially secure, a lover of romance, and knows how to laugh - seeks an attractive, adventurous, down-to-earth, fun-loving lady for dining out, traveling and to share the good things in life. I know you are out there. 7120 ✉ ☎

Attention Any Single, Successful—Italian males out there? I'm a dark-haired cutie, 35 (looks much younger), 5'1", 115 lbs, fun-loving, professional female, searching for Mr. right, 30-40. Sorry gentleman, photo a must. 7145 ✉ ☎

Attractive, Educated White Female—37, Catholic, rubenesque, seeks white male for serious relationship. 4102 ✉ ☎

Beautiful Blond Phi Beta Kappa—5'8", 42, seeks classy Wasp Manhattanite for romance, commitment! 4091 ✉ ☎

Bright, Attractive, Upbeat—Jewish gal, young 50, seeks same male, 50-62, for fun, companionship, romance. 7131 ✉ ☎

Charming, Handsome, Fun-Loving—Sexy, successful, single Jewish male, nonsmoker, 35, 5'9", 160. I'm a nice guy into comedy, sports, ethnic foods, dancing, riding horses and karaoke, seeking a special, slim, trim, pretty, smart, warm, adventurous Jewish lady, 25-35. 4101 ✉ ☎

Colorado—Very successful, independent, businessman - lives in Denver but commutes to NYC frequently. Interests include skiing, tennis, triathlons, world travel, literature and good conversation. I'm described by my friends as intelligent, funny, sensitive and a good guy. I'm a single dad, and spend lots of time with my kids. I'm looking for a woman in her 30s who is very intelligent, has a great sense of humor, is athletic, and is ready to make a new friend and have some fun. Colorado or Metro NYC residents are encouraged to reply. Note and photo please. 7140 ✉ ☎

Cute, Jewish Woman Attorney—30, 5'2", seeks nice Jewish guy, 27-34, for fun, romance and relationship. 4114 ✉ ☎

Down-To-Earth Jewish Male—28, seeking Jewish girl, 24-28. Romantic drives, shows, romantic dinners. If you're interested - phone and letter. Looking forward to hearing from you. 2396 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Executive—55. My passions are modern art, classical music and disco dancing. Seeking accomplished woman to share life's adventure. 2377 ✉ ☎

Feminine, Elegant—5'6", European-American lady seeks well-bred, cultured, slim gentleman, 50-65. 7124 ✉ ☎

Optimistic Companion Sought—By French woman in films, 40s. 2403 ✉

Hi-Energy, Sensual—Successful, passionately athletic, spiritually attuned, naturally pretty, 32, Jewish female, seeks 34-45, rugged, centered, successful, athletic male to combine great chemistry with New Age values. Photo required. 4090 ✉

Ready, Willing And Male—In my 20s, I partied; in my 30s, I worked hard in my own business and became successful in my industry. Now, hovering around the big four-oh, my best years, I'm looking for that special significant other to share my life with, but find it difficult to meet people in everday life. Women have called me handsome, sexy, stimulating, funny, charming and affectionate (among other things), but I guess that's a matter of individual opinion. I'm 5'9", 155 lbs, athletic, young for my age and in great shape. I'm a bicyclist, runner, skier, tennis player, film addict, avid reader and great conversationalist, but, more importantly, I'm a well-centered, stable man, capable of love and commitment, with a tremendous desire to feel connected to an intelligent, affectionate, sensitive woman, any age under 35, who loves people and is an optimistic, trim, athletic nonsmoker in great shape who loves to show-off a great smile. I don't practice religion, but will respect yours. Divorced with children okay. Write me a note and tell me about yourself. I really don't have a particular "type" I'm attracted to, and the way fate works, I'll probably fall in love with someone who almost didn't answer this ad. So, please don't hesitate to respond. Responses with clear photo answered first. 7155 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

Pretty Hazel-Eyed Brunette—36, Jewish, professional - seeks male counterpart to ski, cycle, tennis, more. Photo. 2355 ✉

Asian Male Lawyer—33, handsome, fit, 5'6", honest, seeks a white female for relationship. Photo/phone. 4110 ✉

Sensuous, Creative, Romantic—The party was at a magnificent penthouse apartment overlooking the city. She wore a black lace dress that clung sensuously to her body. He was tall, dark and handsome. Their eyes met from across the room, and from that moment on she knew they would be together always. Unfortunately, I couldn't attend the party, so I am placing this ad instead. Very attractive blond, slender yet curvaceous, early 40s, president of Madison Avenue company, with interests that range from poetry to Plato, city nightlife to country wildlife, seeks an earthy yet sophisticated man, 45 plus, not afraid of romance or commitment. Note/photo/phone. 2347 ✉ ☎

Irish Catholic Beauty—30, fun-loving, successful Manhattanite professional, who enjoys skiing, sailing and the arts, seeks male counterpart to share in life's adventures. Note/photo. 4105 ✉

Lady Seeks Attractive Older Man—Who's fun, can dance - to enjoy weekends, country house/moseying around. 7151 ✉

Jewish Chuck Norris—40, seeks bright, fit, buxom, content woman, 25-39, to love, not fight. Please like roses. 2354 ✉

Single Jewish Female, 31—Learning disability but employed and self-sufficient. Loves the outdoors as well as city life. Looking for an appropriate match. 1612 ✉

Handsome, Sensitive, Super-Successful—Father of three, 40 years old going on 21, living a full, sunny life, has enormous capacity for love and will not stand for anything less than a very attractive, fascinating, independent and intelligent woman (a thousand to one shot). Lets laugh at our selves and savor tastes, aromas, feelings and thoughts, grow together and be best friends. I'm very athletic, highly educated, gourmet cook, widely traveled, a lover of the arts and very kind. Apply only if you fit the above description, I don't have time for anything less. No smokers. Photo/phone/honest and revealing letter. 4123✉

Beautiful Blueblood—47, curvaceous, seeks her man, 55 plus. 7118 ✉

Looking To File Jointly—28-year-old, highly energetic male entrepreneur. Approaches everything with zeal. Ambitious, creative, inquisitive MBA. Enjoys bicycling, working out, conversation. Seeks Jewish, bright, affectionate professional woman with good sense of humor. Nonsmoker. Note/phone/photo appreciated. 7106 ✉

Engaging, Attractive, Professional—Woman - 55 years of NY/Westchester experience. Maturing with style and humor while being raised by 12 year-old. Loves jazz and walking. Needs male partner, 49-60, to share common interests. Race and religion unimportant. Send photo if you like, short note. 4099 ✉ ☎

Academic/Author—Tall, slim, personable, healthy, mid 60s - interested in books, classical music, good food, travel, the arts. Humorous, empathic, affectionate, good listener. Widower, grown independent children. Seeks attractive, warm, independent woman, broadly similar interests, to share companionship. Note/photo appreciated. 2358 ✉

Normal Gay Woman—Looks darn good, 44. Very successful TV exec. House in mountains, plus NYC apartment. Smokes. No banner-waving. Witty, well-read and no idea why I'm doing this. If you're at curious stage, so am I. 2290 ✉

Jewish/Latin American Woman?—Romantic, 35-year-old, 5'11", 185 lbs, very handsome professional looking for a lifetime of intimacy with an educated, attractive woman, 21-32, who loves life, dancing, romantic dinners and quiet nights by the fireplace. Phone/photo a must. 7144 ✉

Asian Lawyer With Allure—38, 5'7". Interests in the arts, fitness, culture - seeks handsome dreamer, generous and true, gentle, fun, intelligent and successful, 30s-40s. Photo preferred. 7149 ✉

Smashing, Super Gal—Very attractive, bright, petite, youthful, blue-eyed blond, seeks sincere, slim, worldly, successful, divorced Jewish male, 45-55, for serious relationship. Note/photo. 4088 ✉ ☎

Athlete With Poets Soul—Successful attorney with sensitivity, warmth and a sense of humor (though you probably can't tell from this ad). Mid-30s, handsome, (so my ex-girlfriends say), easygoing, boy-next-door type of guy seeks an intelligent, athletic, very natural looking, unpretentious, pretty counterpart about 27-35. You've outgrown using numbers to describe people and are wondering where to meet a nice guy. Just write with phone and photo. 7134 ✉

Attorney—62, considered good-looking, trim and athletic, seeks elegant, shapely Christian woman. POB 1775, NYC 10008.

Attractive, Warm, Successful—41-year-old professional female seeks single professional male with similar qualities, in 30s-40s. Nonsmoker. Note/recent photo please. 7112 ✉

Attractive Jewish Lawyer—45, tall and fit, seeks a bright, slim and voluptuous woman for a long-term, romantic relationship. I enjoy the arts, exercise, travel, reading. Note, photo please. 4089 ✉

Attractive, Blond, Blue-Eyed—Professional woman, 36, enjoys tennis, music, travel and NYC, seeks educated nice guy to share interests and find new ones. Note/photo. 2406 ✉

Attractive Professional Female—Early 40s, seeking sincere and caring relationship with successful, interesting male, 45-65. 2368 ✉

Widower—49, professional, seeks female, 40-50. No photo, no response. 2392 ✉ ☎

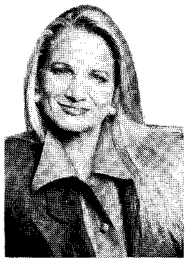
Beautiful, Warm, Affluent—Italian professional woman seeks attractive, affluent, emotionaly stable Italian or Jewish male, 40-55, ready for a committed relationship. Photo/note/business card. 2400 ✉

Bright, Pretty, Slim—38, Italian-American wants to enjoy cafes, opera, travel with professional, 35 plus male, nonsmoker who is not afraid to contemplate the 'M' word. Note/photo. 2384 ✉

Only Half Full—Looking for other half to share a romantic adventure with a great-looking (blond hair, green eyes) female TV exec with style, who is 30, charming, creative, athletic, loving, successful - and delights in the sound of crickets, the symphony or a good blues riff. Hoping to meet a Jewish man, 30-45, who is smart, accomplished, honest, athletic, savors life's riches and wants to have fun building a dream. Note/photo preferred. 7114 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).



Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Can Your Personality—Light up a room? If yes, and you're a brunette, beautiful, petite, playful, bright, witty, voluptuous, sensitive, non-neurotic, thin, cuddly, feisty Jewish woman, 23-28, as comfortable in evening gown as you are having Chinese food by the fireplace - contact me now! I'm 27, 5'11", dark hair, very handsome, honest, dynamic, entrepreneurial, spontaneous, communicative, in tennis shape and Jewish. Relationships don't scare me, roaches do. Phone/note/photo. 7113 ✉

Celebrate!—A new president and finding each other! Bright, loving, early 40s, attractive Jewish woman - psychotherapist with creative and political interests - seeks male partner to share romance, friends, ideas and kids (I have one). 4084 ✉

CEO/Ivy Grad—Fit, youthful looking, 43-year-old single Jewish male, with a pretty good sense of humor seeks slim, petite, intelligent woman with whom to celebrate, recreate and perhaps procreate. Note, photo and/or phone. 7138 ✉

Eye-Catching, Very Pretty, Warm—Intelligent, petite blond, 38, seeks content, solvent, fit man, 35-45, for loving companionship, marriage and family. 2375 ✉

Fun-To-Be-With Businessman—Affectionate, caring, romantic - would like to have you in his life. Early 50s, 6'3", 185 lbs, enjoys ballet, quality conversation, active sports life style, nonsmoker. Hope to find that one special woman, 40s, with feet on the ground and a zest for life. Handwritten note and photo please. 2372 ✉

Fun-Loving Mate! Curious, Captain?—Attractive, sensuous blond, 45, upbeat, high energy, athletic - seeks successful, adventurous, fit gentleman (yacht owner a plus). POB 1120, Palm Beach, FL 33480.

Gay Mensch—Handsome, healthy, mature, down-to-earth regular guy. Designer, 5'10", 160, toned, gym body - seeks similar for best friend, dining, theater, movies, maybe more. Note/photo/phone. 4083 ✉

Gay White Male—Looking for Mr. Right. Mid 30s, Jewish professional, 6', nice, easygoing, masculine guy likes tennis, biking, golf, travel, theater. Looking to meet a similar nonsmoker in NYC or suburbs for friendship or relationship. 2402 ✉

Style, Fun—Woman, 44, pretty, enjoys Schubert, hiking, 007, country auctions - seeks attractive, rugged man, 44-54, accomplished, amusing. Photo. 7104 ✉

Great Necker—Jewish male, 48, 6'. Sensitive, communicative, successful CEO, handsome (very), humble (not very). I'm youthful, athletic and love kids, tennis, jogging, theater. Seek classy, attractive, caring woman (37-47) to share the good life. Photo essential. 2370 ✉

Ready For A Loving Partner?—Pretty, successful, athletic, refined woman, appreciates solitude and vibrant companionship, loves dancing to hip-hop, cheering the Bulls and the opera. Looking to connect with good-looking, successful male, 35 plus, race unimportant. 4104 ✉ ☎

December Birthday - Let's Celebrate!—Impress me with your creative/romantic plans for a celebration. Single, white, attractive female, 5'5", 112 lbs, nonsmoking, Christian, active and enjoys life! P.S. Almost 40! Seeking 38-48 great guy with great ideas. Photo, please. 2371 ✉

Intelligent, Attractive, Outgoing—Professional woman, 30-something, seeks emotionally secure, educated man with a positive outlook on life, 31-48. Nonsmoker. Note/photo? 7136 ✉

Isn't The Holiday Season Great?!—Guy, 29, seeks similarly enthusiastic girl, 20-26, for tree-trimming, sleigh-riding, Christmas shopping and, of course, winter snuggling! 7128 ✉

Pretty, Petite, Sunny Blond—42, witty, romantic and wise. Seeks sophisticated, passionate gentleman. Photo. 2383 ✉ ☎

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and preferably European friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 7132 ✉

Let's Retire Together—Handsome, athletic physician, 64, Manhattanite, seeks warm, pretty, active, educated, family-minded and quite comfortable Jewish woman, to 57, for a devoted, adventuresome, equally shared, glorious life. Letter and photo. 4094 ✉

STRICTLY PERSONALS

Leggy Blond—Tall, elegant, very attractive, Scandinavian-looking and feminine. I am unpretentious with playful humor, old-fashioned values, caring and honest. I love to travel as well as stay at home by the fire. Successful professionally, with varied interests including music and sports. Seeking a man (38-52) for friendship, romance and passion. Note and photo please. 2407 ✉

Striking, Slim, Sincere—Jewish female with auburn hair and green eyes, seeks honest, fit, witty, intelligent man, 35-45, to share long walks, talks, laughs, films, Motown and Chinese food. 2405 ✉ ☎

Long Brown Hair, Hazel Eyes—Attractive, slim, fun, single Jewish professional, 28, seeks intelligent, funny, single Jewish guy, 27-32, 5'9" plus, who enjoys movies, dancing, quiet dinners and travel. Nonsmoker. Note and recent photo appreciated. 2364 ✉

Love To Laugh—Attractive, down-to-earth Jewish woman who enjoys traveling, dancing, tennis and more, seeks handsome, adventurous, sweet guy, nonsmoker, 25-37, with similar interests, for happily ever after. Photo, note and something to make me smile. 4119 ✉

Lovely Dark-Haired Actress/Singer—30, athletic, intelligent, funny, romantic. Classical music lover. Seeks tall, very successful, nurturing man, 30-38, with GQ looks, passion and intellect, for loving relationship. Interest or career in the arts a plus. Photo/note a must. 4118 ✉

Male Golfer Wanted—To share fairways and hazards of life with attractive, successful, witty, warm, easygoing, petite, fit, golf-obsessed (but lots of other interests too) woman. You should be 35-49, intelligent, caring, successful, honest, outgoing, attractive, and seeking a permanent relationship. Sense of humor a must! Note/phone/photo. 2346 ✉

Manhattan Entrepreneur—46, 5'10", 180. Likes restaurants, dry wit, fashion, cars. Seeks extremely pretty lady, up to 38, nonsmoker. Note, photo, phone. 2414 ✉

Media Personality—Health professional, tall, intelligent, handsome, very fit, 31, seeks sincere, tall, fit and attractive woman, to 35, for friendship and more. Intelligence and sincerity a must. No smoke/drugs. Note/photo. 2352 ✉

Multimillionaire Jewish Doctor—In super-successful practice, with traditional home values, finally seeks marriage. I'm 37, tall, dark, blue-eyed and handsome. You're well-educated, tall, sexy, very pretty and under 30, looking to share all of the joys marriage and a family can offer. Queens/Long Island resident a plus. Bio/photo essential. 4087 ✉

NYC Divorced White Male—63, 5'9", Jewish-flavored professor riding wave of exuberance seeks fellow female surfer, 49-65, with leisure time to share. 7154 ✉

Of Character And Success—Describes this handsome Jewish gentleman. Never married, 32, 6'2", educator, seeks quality Jewish woman. Photo/note. 4092 ✉

On Broadway—Actor, hit show, 27, 5'10", with looks, charm and wit, seeks bright, pretty woman with style, personality, good figure and looks, for fun, romance and commitment. Should be available after curtain call. Photo a must. 2359 ✉

Professional Jewish Male—53. Seeks woman for relationship. 7127 ✉

One Bed Is Better Than Two—I seek an intelligent and romantic husband, 32-40, who is living an examined life. 2399 ✉

Outdoorsy Man—46, Rockland/NYC, tall, thin, bearded, nice-looking, writer/wilderness guide, warm, sensitive, environmentally/socially concerned - seeks attractive, loving, positive-minded woman for possible committed relationship. Photo please. 2366 ✉

Pixiesque Redhead—Divorce final six years; empty nest. Ready for red-blooded, devastatingly handsome man, 40-55, who can see the lighter side of life and is looking for unforgettable relationship. If you don't dance, I don't want you. Note and photo please. 4093 ✉

Pretty Brown Eyes—Slim, shapely, successful, athletic, early 40s. Wants to enjoy *sports, travel, country weekends, relationship* - with a special Jewish man; upbeat, successful, funny and fit. Photo. 7147 ✉

Pretty, Classy, Blond—39, slim, Italian descent, sincere, feminine and fun-loving, of high caliber background, seeks same in male up to 53. Phone/photo. 2410 ✉

Pretty, Exciting, Photojournalist—Classy, cultured and fit seeks bright, successful Jewish man, 47 plus, interested in travel, athletics and arts. Photo. 7133 ✉

Pretty, Savvy, 36—I wear blue jeans for play, business suits to work, evening dress for dinner/dance. Do you have a compatible wardrobe? Photo/note. 2408 ✉

Pretty, Vivacious PhD Psychologist—Seeks down-to-earth, handsome, fit man (36-48) with warm humor, to share happy times. I'm single, slim, 5'7", blue-eyed, a young 42, very athletic, of Wasp-Jewish background. I enjoy active sports, music, my Manhattan garden, the out-of-doors, good friends and conversation. 2401 ✉

Stunning Blond, Brown-Eyed Babe—Jewish, 57, slim, self-employed business professional. I'm a widow with eclectic tastes - from art to supermarket shopping. I seek a professional Jewish prince, 58-70, for love and laughter. 4081 ✉ ☎

Ready To Start Again—And enjoy life's pleasures. Attractive, bright, financially/*emotionally secure, mid 40s, Jewish,* nonsmoking NJ widow with warmth and sincerity, seeks one special, self-confident, successful, intelligent man who is trustworthy, caring and interested in building a relationship based on laughter, love and commitment. Please reply with note/phone/photo. 2353 ✉

Truly Romantic, Handsome Architect—30. Values sincerity, loves arts and beauty, seeks a sweet and glamorous female, 22-32, for a romantic and pleasurable relationship. Photo. POB 6710, NYC 10128

Handsome, Athletic, Witty—Male, 26, seeks beautiful, slim female, 20-29, for dance, romance. Photo must. 7141 ✉ ☎

Very Pretty—Warm, intelligent woman, 41, would like to meet handsome, sincere man with good sense of humor. 2363 ✉

Shy Ohio Guy—GQ looks, 42, 6'. Seeks loving, leggy, lady. Photo. 7126 ✉

Single Jewish Female—29, very pretty, petite, witty, bright, successful - interested in sports, career, family and good friends. Seeking warm, attractive, well-rounded man to have a fun-loving relationship and close, meaningful friendship. Photo a must. 7117 ✉

Single Jewish Male, 44—Never married, seeks petite woman, mid to late 30s, for lasting relationship. Intelligence and sensitivity a must. 4098 ✉

Sophia Loren Looks—Elegant, earthy, cultured, caring, multi-lingual, 40, very successful, seeks successful man. 4113 ✉

Tall, Handsome Attorney—45, slim, athletic, Jewish, easygoing, good sense of humor - seeks slim, pretty, intelligent, down-to-earth woman, 30-37, for marriage/children. Photo a must. 7152 ✉

The Hamptons, The South Of France—Conversation, great dinners, travel, art, family, laughter, and more. I need a partner. Very attractive, sophisticated, sexy, well-educated woman seeks male counterpart, 35-50, for love, friendship, commitment. Note/photo a must. 2379 ✉

Very Pretty Psychologist—Blond, petite, shapely, unpretentiously cultured, seeks kind, accomplished man (44 plus) with elan, soul, imagination, passion and intellect - who understands that good relationships require empathy, room to be one's self, and capacity to grow from those humbling moments. 2328 ✉

Loving Woman Seeks Loving Man—Delightful, desirable, successful blue-eyed blond, 45, 5'2" - seeks bright, affectionate secure, sane, funny man, 40-60. Note and recent photo appreciated. 7135 ✉ ☎

Warm, Active, Post-Election Optimist—Professional Jewish woman, 35, seeks *brave, thinking man, 30-45, eager to face* vicissitudes of hiking, arts, attachment. 2362 ✉

Wealthy Entrepreneur—32 years old, who thrives on adventure, exotic travel, wining, dining and dancing in the finest places. If you are an exceptionally attractive, sensual woman, 18-35, with a great figure and easygoing personality, I would like to spoil you rotten and enjoy the finest together - including an exotic Christmas vacation. Note and photo a must. 2345 ✉

Widower, 65,—5'9", healthy, kind and affluent. Are you a special lady who is elegant, fashionable and feels at home in mink and fox, and would like to share *enjoyment of theater, concerts, film and* travel? I would like to hear from you. Photo please. 4085 ✉

Widower—White, 58, secure, nonsmoker, looking for a real, educated, slim Oriental lady in Westchester area, for friendship and romance; skiing a plus (New Year's in Aspen). 2369 ✉

Youthful 60—Nonsmoking, athletic, successful male professional seeks younger beautiful woman, to share a life of joy and fulfillment. Photo/note. 7150 ✉

Very Attractive, Successful Woman—Mid 30s, seeking to meet warm and loving man, mid 30s-50, for serious relationship. Handwritten reply and photo appreciated. 2391 ✉

Secure, Tall—Jewish, 50s, seeks woman, strong mind, very strong body. 2356 ✉

Scorpio Stings—Only the best. 32, petite, pretty, passionate, seeks Jewish, 35-45, 5'10" plus, nonsmoker, ambitious friend/lover/husband. Photo, please. 2374 ✉

Hungry For Life—Pretty, leggy, loving gal wants a feast of friendship, fun, continuity with a principled, passionate, single man, 57-67. Any race/religion. Phone. 4096 ✉

LI/NYC, Very Pretty Blond—41 (looks 28), petite 5'3", Jewish, well-educated, athletic, warm and caring. Seeks sincere, handsome, successful man of integrity for fun and romance. Note/photo. 7123 ✉

The Write Stuff—Handsome, athletic, charming, dynamic PhD psychologist - columnist, youthful 45; with inimitable, sense of humor and enormous heart, penchant for sports, music, entertainment. Seeks beautiful, sensitive, shapely, passionate, successful woman, 30-40, for friendship, romance and...incomparable experiences. Photo/phone. 7129 ✉ ☎

Warm Your Winter—With this adventurous, attractive, romantic, offbeat woman, 43, 5'5", brunette. I'm a successful, loyal, nonsmoking Jewish woman seeking a fun-loving, intelligent, sincere, considerate, healthy man, 35-55, with mensch genes, to share life and love and the coming seasons. Photo/note. 2361 ✉

Sincere Man—Caring and affectionate, seeks slender, unpretentious woman for lasting relationship. I am 5'7", Jewish, mid 40s. Photo. 2292 ✉

If You Dare—I challenge you to a duo. I'm a woman exceptional in beauty, professional in the boardroom and a lady in any room. If champagne, caviar, dining, dancing, theater and travel be your delight, take a pen to your pad and write to me tonight. If you attempt to accept this dare, you should have looks beyond compare, as well as be a gentleman who's debonair. Wanted: single white male, 35 plus. You better believe a picture is a must. So if you share in my desire to dare, we may just be the perfect pair. 2365 ✉

Country Weekends—Very attractive entrepreneuse, 42, 5'4", ex-brunette (more salt than pepper), fit and trim, a bit wry, somewhat reticent, independent, casual but can be dressed up. Seeks commitment with urbane Manhattan gent, weathered good looks, late 40s-60s, for the arts, tennis, CT weekends. Pix please. 2348 ✉

Lucy Seeks Ethel—Gay white female, 32, seeks feminine woman for relationship and adventures in Queens, NYC. 4086 ✉

Attractive, Green-Eyed MD—Slim, athletic, Jewish, 43. *Literate, witty, warm.* Love music, arts, photography, cycling, hiking. Seeking educated, fit man, 40-48, for fun, companionship and commitment. Nonsmoker. Note/photo/phone. 7122 ✉

Feminine Tomboy Needs Warm Jock—Successful network journalist. Whimsical blond beauty - slim, 5'7", 42, financially fit. Very athletic - loves the outdoors. Likes to cook, read, garden, dress up, entertain, haunt hardware stores. Man on my wish list is kind, romantic, joyful, high energy, sharp, well-heeled, ready. Must love laughing, kissing, slow dancing, the works. The best is yet to be. Photo. 2381 ✉

Gay White Male—30, 5'8", 150 lbs, Italian, successful professional who enjoys life and what it has to offer. I'm handsome, masculine, with an athletic build. I'm seeking a gay white male who also is successful, warm, sincere, romantic, sexy, spontaneous and adventuresome - to enjoy life with. Send note/photo. 2367 ✉

Love To Dine, Dance And Romance—With a chic, leggy and stimulating Jewish female, 40ish and who is romantically available if the chemistry is right. Photo please. 4121 ✉ ☎

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

Married Men Live Longer! Successful Jewish MEN, 30-60—Join Introductions Club. Recom'd by NYM, New Yorker, CBS. Meet quality women. (Space now for women, 25-30.) PhD Interviewer. **877-0723**

Prof'l Asian Women Meet Prof'l American Men for TGIF party! **Ovo Cafe,** 1022 3rd Ave at 61 St, Fri, Nov. 20, 5:30pm. Adm free - 2 drink min. Info: **549-4500**

A High Achiever, And Single?

A network; primarily NYC, NE NJ, LI & SW CT. **1st ad $2.** Academic Companions, Box 346, Clinton, NY 13323

East/West—Date, party, trip - Asian ladies. Best chance, choice. Qual 338-0405

BEAUTIFUL BRITISH LADIES &
ELIGIBLE BRITISH GENTLEMEN

Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

Catholic Professionals

Catholic Singles Matching Club—28th yr. MDs/JDs/PhDs/MAs/BAs... 201-451-1012; 212-366-0446; 914-723-7883; 516-487-6515

Classical Music Lovers' Exchange™

For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

Find Asian Singles—In NY/NJ/CT, thru our personal ads. Free copy. 908-303-8238

Good News, Migraine Sufferers!—Call (212) 222-8859 now.

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

DOC'S PLUS Affluent prof'ls 30's-49. RJ COLORS, 237 Park Ave on E 46 St. Sat, 11/21, 9pm. $20pp. **LI Event** • La Vigna, 63 Glen Cove Rd. Wed, 11/25, 8:30pm. $15 w/pre-Thanksgiving buffet. **718-279-8596**

Corp. President—Looking for aupair/nanny who wants to live in Scarsdale, NY. Must have driver's license. 914-725-4964

Holiday League Gala—NY's prof'l singles **11/27,** 6pm at **Harry's,** 1 Hanover Sq. $45. incl. drink, food & dancing. Info: 439-1070

JEWISH SINGLES
"Invitation Only" Parties
WED, NOV. 18: For ages 30-49 &
WED, NOV. 25: For ages 22-39.
Call Quest: (212) 213-0508.

The Best Singles Weekends—For Info: Larry Ross, 212-797-1898 / 516-273-7677

THE GODMOTHERS

What's Success Without Romance? For the best & the brightest only. **212-245-7175**

WINTER GALA at HARMONIE CLUB for young prof'ls, 12/3, 8-11pm, 4 E. 60th St. Black tie optional. Buffet dinner, open bar, band. $100. adv. ($125. door). Benefits Jewish Guild for the Blind. **212-769-6239**

11/21 Midtown—Asian/American Singles Party. Show/meal/dancing. 212-757-9774

CHECK-A-MATE®
Is he or she everything they claim to be?
For Discreet Pre-Marital & Marital
Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

JEWISH SINGLES (25-45)

Lecture discussion series on Jewish mysticism. Wed, 11/25, 7:45pm. Comfortable atmosphere & people. Kehillat Jacob, 305 W 79 St **718-467-5519; eves: 718-604-2973**

LOA Introductions:—(212) 986-859C Meet pretty Latin and Asian Ladies.

LONELY? FIELDS - 212-391-2233

Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Est. 1920.

THINKING OF RUNNING OR ANSWERING A PERSONAL AD? RUN TO THE BOOKSTORE FIRST & READ "HOW TO JUDGE A PERSON THROUGH THE PERSONALS" -- and other new, revealing communication know-how that helps you get to the heart of the matter in **"REAL TALK: A SAVVY GUIDE TO THE HIDDEN MEANINGS BEHIND WHAT PEOPLE SAY"** - available at bookstores for $6.95, or order this Quill Ink book by calling 1-800-462-6420 - National Book Network, Customer Service.

Thank You, Ladies—For your reponses to "Somebody's Mr. Right", Box 3901, October 12th issue. Many were appealing, but I've since met (via NYM) a real potential "Somebody". I owe it to her and myself to be pursuing just that. 4117 ✉

To Man On Delta 722—Dallas to Atlanta, on Sunday, Oct 11, reading "Acute Pain" - please contact lady in purple who came from Las Vegas. NYM S017 ✉

When replying to a NEW YORK Magazine box number, please send your responses to the following address:
NEW YORK Magazine, Box ———
PO Box 4600, New York, NY 10163

OPEN ARMS

PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

Say I LOVE YOU, POO - or HAPPY BIRTHDAY BABY... reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon...

ASSORTMENTS
NEW YORK MAGAZINE'S
Weekly Bulletin Board
Call 212-643-6500

STRICTLY PERSONALS

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Pretty, Smart And Warm—35, Jewishly active psychotherapist with depth and playful spirit, 5'8", slim, seeks Jewish mensch, 30-45, who is self-aware, fun and expressive. Note/photo. 2344 ✉ ☎

Share Stories—With this single, white, creative, professional, 34. He seeks the serenity, thoughtfulness, irreverence and knowing glances of a slim woman of color. Photo/note. 4103 ✉

36-Year-Old Jewish Male—6'3", bright, shy, handosme, fit - en route to earning MD - likes sports, literature, jazz, films. Seeks warm, intelligent, attractive woman for friendship and much more. Nonsmoker. Note/photo/phone, please. 7137 ✉

We Were Very Tired—We were very merry, we rode back and forth on the ferry. We laugh at trendies and get our kicks from plays and concerts, books and flicks. You're a gentlewoman and I'm a scholar. We're 30 to 40. If you're interested, holler. 4107 ✉

Ravishing Ready Redhead—Great figure, successful, bright, creative, loving female seeks intelligent, attractive, good-natured male, for serious relationship, 38-55, nonsmoker. 2395 ✉ ☎

I Really Exist—I'm 27 and look like a petite model (blond/blue, slim, very fit, gorgeous). Inside I'm brilliant, fun, exciting, unique, creative, kind, Jewish (nonreligious). I thrive on life - music, fitness, art, culture, Downtown, dogs, humor, antiques, books, the gym, friendship, career. Seek multifaceted, positive, active, successful man, 27-41. Note/photo. 2388 ✉

Marriage-Minded—Jewish professional male, seeks loving, caring female, to 36, with fine values, inner beauty, for a lasting relationship. Photo appreciated. 4108 ✉

Attractive Black Female Physician—32, 5'3", slender, sophisticated, stylish, bright, seeks tall, fit, attractive, sophisticated, professional male (JD, MD, MBA) 30-40 (race unimportant) for (best) friendship, romance, committed relationship leading to lifetime of adventure. Looking for person with whom to share the Times on Sunday, the streets of Venice, Caribbean beaches and good conversation. Share my passion for the arts (theater, music - from Luther to Bach), museums, literature, film) and exotic travel. Have traditional values, a nice family and good friends. If you are outgoing, self-assured, emotionally healthy with sense of humor, joie de vivre and appreciate the finer things in life, respond with note and photo. 7059 ✉

LI Antique Dealer—31, 5'10", 155, dirty blond, blue eyes, sharp, easygoing, looking for classy lady, 25-32. Photo. 7146 ✉

Attractive, Athletic, Ambitious Male—6', 36, lawyer/businessman, multi-sport racer, gourmet, avid skier - searching for sharp, slim, fit, unpretentious woman for love, marriage and family. Any race. Note/photo/phone gets reply. 7116 ✉

Ivy-Educated Attorney—50s. Enjoys fine dining, exciting travel, dignified living. Seeks refined lady who understands: without companionship, love, mutual respect, none of the above are enjoyable. Bio/photo/phone. 2360 ✉

Man: Tall, Single, Fit—Reliable, veteran, financially secure, nonsmoker. Music, bridge, exercise lover; coming into inheritance and retiring soon. Seeks same in 40-plus, slim Christian lady (Manhattan or Monmouth County) to enjoy retirement, amore with. Relocation and/or marriage possible. Reply with current photo, address, phone. Convince me we could be compatible forever. No hang-ups, gamesters, N.O.W. followers please. 7121 ✉

Pretty, Tall, Slim—Feminine businesswoman, 50s. Enjoys music, theater, dancing, outdoors, affection. Share fun, laughter, love and caring with business or professional Jewish man, 58-65. Let's meet! 2373 ✉ ☎

Lawyer, 42, Catholic—Seeks single female, 35-45, who, like him, likes music, history, fine dining, politics, doing nothing. Send photo/phone. 7119 ✉

Streamlined, Sexy Jewish Lady—Seeks man in 60s - sophisticated, sensitive and successful, for involvement. 7148 ✉ ☎

Gorgeous MD's Widow—Shapely, young, Jewish, strawberry blond, independent, sweet, sensitive, adventuresome, seeks male counterpart, 45-55. 4120 ✉

Clinical Research Executive—Accomplished Jewish man, 54, seeks intellectually stimulating, NJ Jewish woman, 42-49, employed in a pharmaceutical company as a clinical research executive or physician. Note/photo/phone. 2389 ✉

Handsome And Romantic—Professional man would like to share friendship, happy times and possible future with a cuddly, attractive professional woman (nonsmoker), 30s, who is sensitive and communicative. I am 39, 5'9", slender, of athletic build, Jewish (you need not be) - love animals, the outdoors, the arts. Note/phone/recent photo appreciated. 1862 ✉

Petite, Pretty, Southern Wasp—Loves theater, literature, Europe, dancing and laughing, seeks educated, creative, perhaps eccentric but thoroughly male, 35-50, to build partnership. Letter/photo/phone. 4106 ✉

"He Gave Her A Look That You—Could pour on a waffle." Hello, I'm a very pretty, slender, blond woman with hazel eyes. I'm a writer, bright, sensuous, secure, successful. Looking for a man - 45-60, intelligent, successful, expressive - who enjoys the company of a woman. Photo is helpful. 4100 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 750

BY MARY ANN MADDEN

BILLIE JOE MCALLISTER—Bungees

MRS. HENNY YOUNGMAN—Waste Management

CATHERINE THE GREAT—Animal Husbandry

TOM BROKAW—Boom Boxes

Above, entrepreneurs. Competitors are invited to devise a new business for one familiar name.

Results of Competition 747, in which (despite misprinted instructions—sorry) you were asked for Greeting Cards for Odd Occasions.

Report: One sows what one's typesetter reaps. You are all—all of you—saints of patience, understanding, and good humor. Sample entries making sport of our acute embarrassment: Deepest Sympathy on the Loss of Your Proofreader. So You Botched Your Competition Announcement! Congratulations on Winning Comp 747: I'm Sure It Wasn't Easy. All of Us Wish You the Best in Your New Job. Yes. Well. Nevertheless. Lucy Monroe and I will sing for you the duplicated theses: Happy Birthday From Your Co-Dependent. Love Your New Dentures (Implants, Liposuction, Sex Change). So You Drew a Suspended Sentence! Happy Birthday Some More to the Born Again. Sorry You're Having a Bad Hair Day. Congratulations on Winning the Rabbit Angstrom Look-Alike Award. And Best Wishes as You Read, Write, or File Chapter 11.
Serious thanks and good wishes for the post-election, pre-holiday blues from both of us who remain employed here to all of you out there.

First Prizes of two-year subscriptions to "New York" to:

SO YOU'RE A LAME-DUCK PRESIDENT!
Jane Kretzmann, Vienna, Va.

HAVE A HAPPY YOM KIPPUR
Bernard Sherman, N.Y.C.

YO, CONDOLENCES!
Marc Doyle, Berkeley, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

SORRY TO HEAR THE MISSUS TURNED INTO A PILLAR OF SALT
Bob Walser, Minneapolis, Minn.

JUST A ♪ TO SAY GET OUT
Maria Delgado, Brooklyn

A SPECIAL WISH FOR YOU ON YOUR DEATHBED
Liz Powell, Menlo Park, Calif.

And Honorable Mention to:

YOUR FIRST EXCOMMUNICATION!
Lori Floyd, Albuquerque, N.M.

HAVE A FINE FIN DE SIÈCLE
Paula Doherty, Fall River, Mass.

IF THERE'S A GERBIL HEAVEN, HE'S THERE
Rachel Levine, Beverly Hills, Calif.

SORRY YOU'VE LOST THE ABILITY TO ACCESSORIZE
Steven Scher, Bronx

CONGRATULATIONS! YOUR CONTRACT HAS BEEN PURCHASED BY GEORGE STEINBRENNER
Chet Ferris, N.Y.C.; Bill Hanna, N.Y.C.

DUMPED AGAIN? BUMMER
Gust Kaczur, Aurora, Ohio

BEST WITCHES FROM THE COVEN
Holly Thomis, Cambridge, Mass.

GOOD LUCK ON YOUR SEXUAL-HARASSMENT SUIT, BABE
Kathy Cusatis, Peekskill, N.Y.

HAPPY HALLOWEEN
DRS. SEYMOUR, EAGLEBAUER & O'GRADY ANNOUNCE THE OPENING OF PEDIATRIC, GYNO-OPHTHALMIC, TRANSPLANT ASSOCIATES, INC.
Mitchell A. Kopnick, Chicago, Ill.

CONDOLENCES ON THE BREAKUP OF COMMUNISM
Sheila Foley, Cranston, R.I.

YOU MISSED MY BIRTHDAY. BURN IN HELL
William Laubert, Alfred, N.Y.

STRANDED IN VIRTUAL REALITY?
J. Bickart, N.Y.C.

TO A FINE YOUNG MAN AS HIS VOICE CHANGES
Sheryl Kort, N.Y.C.

WILLKOMMEN, AUSLÄNDER
Brian Bracey, Charlottesville, Va.

SO YOU'RE A FINALIST IN THE PUBLISHERS CLEARINGHOUSE SWEEPSTAKES!
Ashley Phelan, Staten Island

MAY THE MEANING OF THE IDES BRING JOY TO YOU AND YOURS THIS MARCH
Peter Lucas, N.Y.C.

GOOD LUCK TO YOU, MR. MANIC-DEPRESSIVE!
Lee Valentine, Ithaca, N.Y.

JUST BECAUSE I TRIED TO KILL YOU. . . .
Al Pine, Jersey City, N.J.

UNEMPLOYMENT BECOMES YOU. KEEP UP THE GOOD WORK!
Susan Teltser-Schwarz, Scarsdale, N.Y.

BEST WISHES ON YOUR NEW COMPUTER :-)
Leonard Sims, N.Y.C

MERRY CHRISTMAS TO THE O'HAIRS
Selma Ellis, Glenview, Ill.

CONGRATULATIONS ON YOUR BLIND DATE
Karl Levett, N.Y.C.

SO THEY OPENED A GAP IN YOUR BUILDING
Larry Laiken, N.Y.C.

WELCOME TO THE NEIGHBORHOOD.
ARE YOUR INSURANCE NEEDS BEING MET?
Lars Pettygrove, Arlington, Va.

AS YOU BEGIN OVULATING. . . .
J. Rovira, Queens

HAPPY BENEDICT ARNOLD DAY TO OUR OWN OFFICE TRAITOR
Allen Brookins-Brown, Minneapolis, Minn.

SORRY I MISSED YOUR BEATIFICATION
Louise Jackson, Somerset, Mass.

MAY THE PAST CONTINUE TO BRING YOU ALL THE BEST
JoAnne Renfro, Kansas City, Mo.

EGO TRIP? BON VOYAGE!
Sheila B. Blume, M.D., Sayville, N.Y.

HAPPY MAYDAY TO MY FAVORITE SOS
Ellen Burr, Truro, Mass.

YOU PUT THE LITE IN ELITE!
M. Sullivan, Cincinnati, Ohio

YIPPEE! YOU'RE BOTH POLITICALLY AND ANATOMICALLY CORRECT
Marcy Gumberg, Lanham, Md.
sp. ment.: W. M. Hackney, Los Angeles, Calif.

THANKS FOR NOT CONFUSING REALLY GREAT SEX WITH LOVE
Wayne Sommerfeld, Chappaqua, N.Y.

AS YOU FACE DEPORTATION . . .
Brien Boswell, Greensboro, N.C.

MISSED YOU AT GROUP
John Blumenthal, Rye, N.Y.

HAPPY BIRTHDAY TO YOUR INNER CHILD
Ruth Van Dyck, Englewood, N.J.

THANK YOU FOR THE THANK-YOU CARD
Cheryl Blatt, N. Brunswick, N.J.; Boo Blume, Sayville, N.Y.

HOW'S THE OTHER EYE?
Barry Cutler, Sherman Oaks, Calif.

GLAD TO HEAR YOU'RE OFF STEROIDS
Bertha Coulter, Milford, Conn.

YOU'RE A CREDIT TO YOUR ETHNIC GROUP
Susan Harriman, San Francisco, Calif.

THANKS FOR KEEPING YOUR MOUTH SHUT
Lisa Mowry, Decatur, Ga.

LOVED THE LOCUSTS
Molly Graizzaro, Spring Valley, N.Y.

HANG IN THERE. FROM ONE ENABLER TO ANOTHER
Bev Rundle, Bainbridge, Ohio

WITH DEEPEST SYMPATHY FROM YOUR CORNER DRUGGIST AND STAFF
Joel W. Helm, Essex, Conn.

HAPPY
☐ BIOLOGICAL
☐ STEP MOTHER'S DAY
☐ FOSTER
☐ SURROGATE
Wendy Gottlieb, Charlottesville, Va.
sp. ment.: Jonah Schwartz, N.Y.C.

HAPPY NEW YEAR TO YOU GUYS AT THE HEMLOCK SOCIETY
Lilian Fisher, Reading, Mass.

SO YOU CHANNELED TORQUEMADA!
David English, West Somerville, Mass.

CONGRATULATIONS ON BEING OUT OF THE LOOP
Dolly Hecht, N.Y.C.

GOOD LUCK STORMING THE PALACE
Bill Duffy, Glens Falls, N.Y.

THANX FOR THE MANX
Chris Doyle, Burke, Va.

NICE ZIPPERS!
L. Soth, Northfield, Minn.

A PRAYER FOR THE MISBEGOTTEN
Mary Thomis, Providence, R.I.

NORTH, SOUTH, EAST, OR WEST,
YOUR DIRECTIONS ARE THE BEST
Tom Moloney, West Milford, N.J.

SO YOU HAVE AN ATTENTION-DEFICIT DISORD. . . .
Susan Moloney, West Milford, N.J.
sp. ment.: Robert Griffith, Huntington Station, N.Y.

A COUP D'ÉTAT? AND YOU WERE SHOT? BEST WISHES FOR A SPEEDY RECOVERY
Staff of Design, Etc., Staten Island

SO YOU MARRIED YOUR NEPHEW!
Elisa Falciglia, Reston, Va.

GOOD LUCK WITH YOUR NEW LINE OF GREETING CARDS
Karen Bracey, Burke, Va.

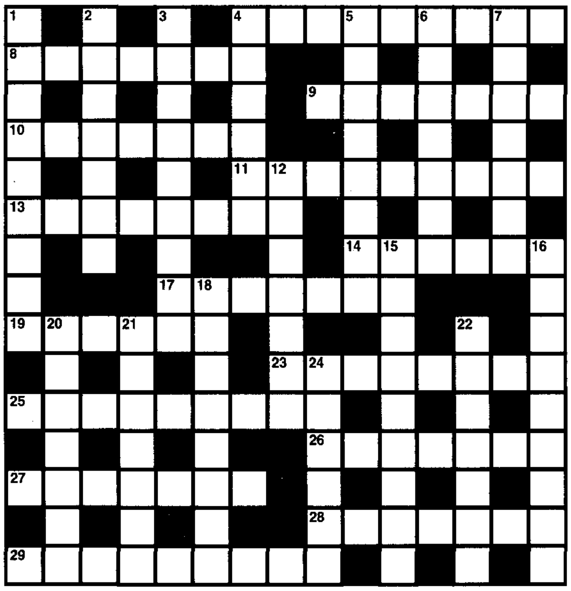
Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 750, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by November 27. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 4 issue. Out-of-town postmarks are given three days' grace.

WE HELP OVER 500,000 PEOPLE A WEEK FIND A MOVIE.
NOW, THAT'S GOOD DIRECTING.
CALL 777-FILM®
Your what where and when guide to the movies.™
HOT 97 FM *It's just a regular call.* NEW YORK MAGAZINE®

Call NEW YORK MAGAZINE® for INFORMATION
For the latest on restaurant trends, nightspots, Broadway and Off Broadway shows, concerts, sporting events, and more, turn to *New York's* Information Services Department.
To get information about any articles or reviews that have appeared in *New York,* just call 212-880-0755.
Rediscover the world's greatest city by calling the Information Services Department, Monday–Friday, 10:30 A.M. to 4:30 P.M.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
4 An advocate of substance retained by a great explorer. (9)
8 Beastly creatures having a fling in retirement. (7)
9 Oddly enough, men fail to get excited. (7)
10 The sort followed by blushing relatives. (7)
11 Woman making a home in Ireland—English. (9)
13 The French set about a bridge game. (8)
14 A fortune-teller makes nothing awfully clear. (6)
17 To repeat it with little hesitation satisfied a natural urge. (7)
19 Intuitive feeling about a joint. (6)
23 Port and a snack. (8)
25 Test a tin's contents for poor quality. (9)
26 A plumber and fitter. (7)
27 Such a blissful meal must include wine. (7)
28 A capital Biro in a faulty condition. (7)
29 Put off a fellow cleaner. (9)



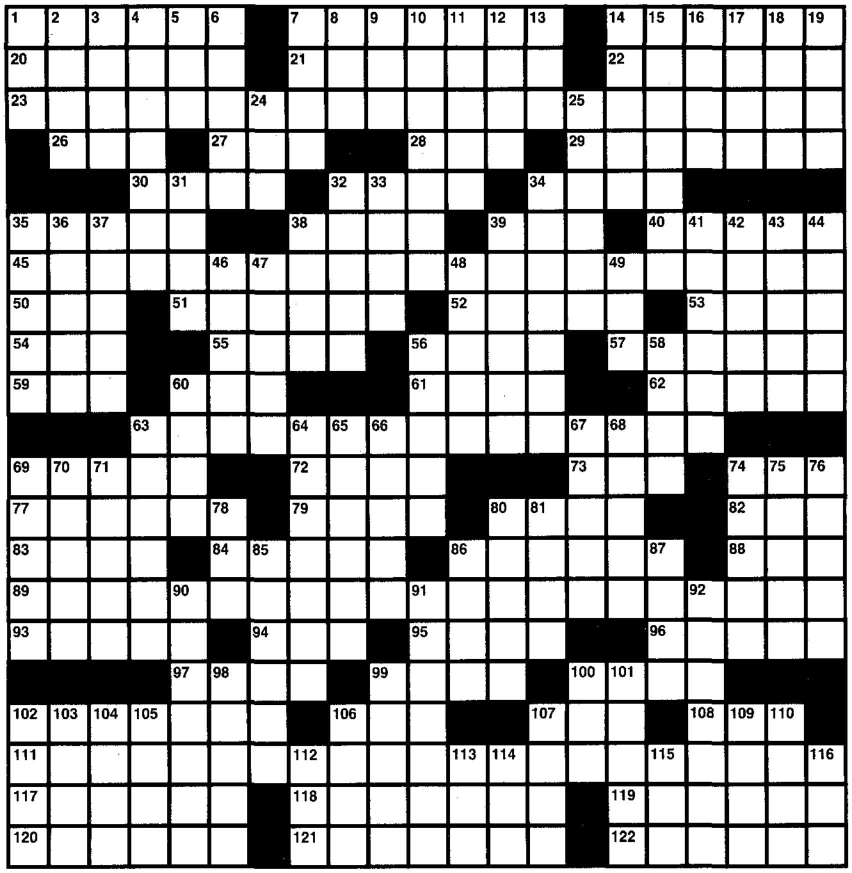
DOWN
1 The rough stuff put ministers under fire. (9)
2 Step outside the hotel to see a boat. (7)
3 Country-loving. (9)
4 Whispered comments when cut by the party. (6)
5 A knight would use a spear a great deal. (8)
6 Greek maid serving girl with a non-alcoholic drink. (7)
7 Isle (Man) maybe seen as having great potential. (7)
12 Soldiers go ahead of reporters to check. (7)
15 Scan written notes. (4, 5)
16 Rapture shown about second-rate plant. (9)
18 Spare ruler, it's thought. (8)
20 Reach an arrangement for the weaver. (7)
21 Striking due to a shortage of food. (7)
22 Royal family rolls embellished with gold. (7)
24 The ratification of a certain point caused much pleasure. (6)

© 1992 Times Newspapers, Ltd., London

'CANNIBAL STORY' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 French port
7 Sondheim musical of 1970
14 Pub
20 Reduced in price
21 Supervise
22 Flier Earhart
23 A cannibal tribe ——.
26 Neither's correlative
27 Clinging vine
28 Cauldron
29 The —— Mauler (Dempsey)
30 What "video" means
32 First killer
34 "Why —— Born?"
35 Pago Pago's locale
38 Shield border
39 Skillet
40 Tire imprint
45 The cannibal leader asked, "——?"
50 Suffix for Hallow
51 Silent sufferers
52 —— rest (repose)
53 Cabbage salad
54 Hammarskjöld
55 Grain beards
56 British actor Leo
57 Tribal poles
59 Ancient Tokyo
60 Familiar rd. sign
61 Spike the punch
62 Concise
63 The prisoner replied, "——."
69 Heavenly food
72 "Hamlet" has five
73 Shade of color
74 Ex-ember
77 "Seward's Folly"
79 Very: Fr.
80 Partly open
82 Health club
83 Where all roads lead
84 Check the fit
86 Coliseums
88 Against, in debates
89 The cannibal leader ——,
93 Creator of Poker Flat
94 Detectives: abbr.
95 Pastures
96 With room to spare
97 Squeezed out a living
99 Fordham team
100 Gumbo ingredient
102 Popeye's adopted son
106 "Le Coq ——"
107 Nancy Hanks's boy
108 America's uncle
111 "Tonight you will find ——."
117 At 98.6
118 Notable
119 —— del Fuego
120 Golf-shoe grippers
121 Is sociable
122 Talked back

DOWN
1 Disney dwarf
2 —— instant (promptly)
3 Nickname in hockey
4 Anti-Scud missile
5 Not sing.
6 Spooky
7 Buffalo Bill's surname
8 Eggs, to Caesar
9 Chess pieces
10 Advance showing
11 Egyptian dam
12 Hatching place
13 Cowpoke's assent
14 Polynesian cloths
15 Courteous action
16 Word with aloe, in a skin conditioner
17 Trees in an O'Neill title
18 Inlets
19 Zola heroine
24 Anne Baxter role
25 Blake of "Gunsmoke"
31 Fifth Avenue store
32 Gators' acquaintances
33 Candidate Landon, et al.
34 Roused from sleep
35 Modern Viking
36 In the lead
37 Tropical fruit
38 Top Norse god
39 One-name rock star
41 Duty list
42 Swiss mathematician
43 Washington's successor
44 Use a divining rod
46 Author Calvino
47 —— never
48 N.Y. city near the Pa. border
49 Hall-of-Famer Mel
56 It gives you a pane
58 Oklahoma Indian
60 Loving envelope abbr.
63 Entomologist's specimen
64 Grasshopper's kin
65 To the other side
66 Shorthand pro
67 "If —— Hammer"
68 City on the Po
69 Sousa specialty
70 Hawaiian howdy
71 Belgian city
74 Tin Pan Alley org.
75 Indulge (a child)
76 Like Andy
78 Second largest ocean: abbr.
80 Book of maps
81 Leno and Gatsby
85 Revoke, as a law
86 Goblet feature
87 Hebrew month
90 Persists in doing
91 Spreading outward, as a skirt
92 Tennis power-plays
98 Ships' centerboards
99 "Gate of Hell" sculptor
100 "Mikado" costume item
101 English royal family
102 Coordinate timing, for short
103 Sheep's largess
104 Chartres' river
105 Columnist Bombeck
106 Before tasse or monde
107 Part of B.A.
109 Affectations
110 Word with pittance
112 Opposite of masc.
113 —— Aviv
114 "Chorus Line" song
115 Spy guys
116 Temporary craze



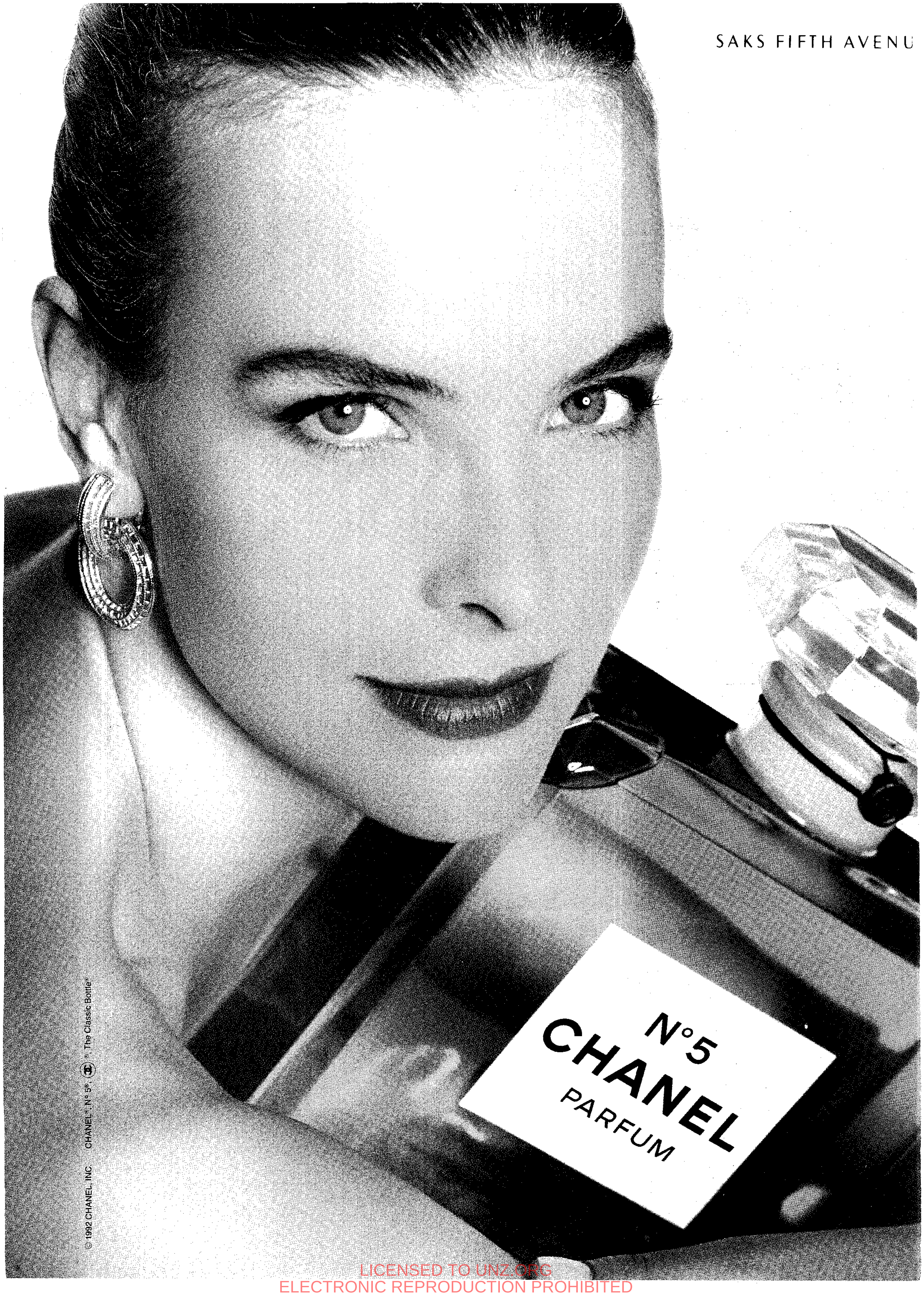
Solutions to last week's puzzles appear on page 91.

As Jarmo Parvi peered out the window on the morning of his 50th birthday, his hopes for an impromptu party began to fade. His wife assured him that not even the sturdiest of friends could be expected to brave two meters of fresh snow. Apparently she underestimated the loyalty of friends, and the drawing power of Jarmo's well-known stockpile of Finlandia.

"Finlandia®" is the Registered Trademark of ALKO LTD. 40% and 50% Alc. by Vol. (80 and 100 proof) Distilled from Grain. Imported by Palace Brands Company, Farmington, CT © ALKO LTD, 1992

FINLANDIA
FINLANDIA
VODKA OF FINLAND

Finlandia. Vodka From The Top Of The World.


SAKS FIFTH AVENU
N°5
CHANEL
PARFUM

© 1992 CHANEL, INC. CHANEL®, N° 5®, ®, The Classic Bottle®